

**NEH Application Cover Sheet (GE-256298)****Exhibitions: Planning****PROJECT DIRECTOR** 

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**Field of expertise:** Art History and Criticism

**INSTITUTION** 

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Old Dartmouth Historical Society-New Bedford Whaling Museum  
 New Bedford, MA 02740-6893

**APPLICATION INFORMATION** 

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**Title:** *A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World*

**Grant period:** From 2017-08-01 to 2018-07-31

**Project field(s):** U.S. History

**Description of project:** The New Bedford Whaling Museum (NBWM) will develop a traveling exhibition titled *A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World*. This exhibition features one of the longest and most distinguished paintings in the United States, the 1,275' Grand Panorama of a Whaling Voyage 'Round the World, an authentic and arresting depiction of a 19th century whaling voyage. Painted by two New Bedford artists, the Panorama travelled the United States between the 1850s and 1870s as a moving picture show. It has not been shown in its entirety or as it was originally intended since the 1870s. The Panorama contains broad content related to history, industry, and geography, and conveys themes of globalization, cultural diversity, popular literature, and visual culture. The traveling exhibition will debut in New Bedford, MA in 2018, and then travel to Mystic, CT in late 2018. The project also includes the development of digital content and educational programs.

**BUDGET** 

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<b>Outright Request</b>	40,000.00	<b>Cost Sharing</b>	42,261.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	82,261.00
<b>Total NEH</b>	40,000.00		

**GRANT ADMINISTRATOR** 

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**New Bedford Whaling Museum**  
**NEH Division of Public Programs, Exhibition Planning Grant**  
**Title: A Spectacle in Motion: The Grand Panorama of a Whaling Voyage ‘Round the World**

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## **New Bedford Whaling Museum**

### **NEH Division of Public Programs, Exhibition Planning Grant**

#### **Title: A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World**

#### **A.) Abstract**

The New Bedford Whaling Museum (NBWM) will develop a traveling exhibition titled *A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World*. This exhibition features one of the longest and most distinguished paintings in the United States, the 1,275' *Grand Panorama of a Whaling Voyage 'Round the World*, an authentic and arresting depiction of a 19th century whaling voyage. Painted by two New Bedford artists, the *Panorama* travelled the United States between the 1850s and 1870s as a moving picture show. It has not been shown in its entirety or as it was originally intended since the 1870s. The *Panorama* contains broad content related to history, industry, and geography, and conveys themes of globalization, cultural diversity, popular literature, and visual culture. The traveling exhibition will debut in New Bedford, MA in 2018, and then travel to Mystic, CT directly after in late 2018. The project also includes the development of digital content and educational programs.

#### **B.) Nature of the Request**

The New Bedford Whaling Museum (NBWM) respectfully requests a \$40,000 exhibition planning grant to support the development of a traveling exhibition titled *A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World*. A maritime artwork of national historical importance, the *Panorama* authentically depicts a whaling voyage that originated from the port of New Bedford in the mid-19th century. At 1,275' long, the *Panorama* is one of the longest paintings in the United States. Its sheer physicality and performance design personify the great delights of the 19th century era of public spectacle and entertainment, but also present great challenges in conservation, interpretation, and exhibition of the entire work. The planning period will run from August 2017 - July 2018. The traveling exhibition will debut at the New Bedford Whaling Museum in Fall 2018 and then travel to Mystic Seaport before continuing on to other venues TBD on the east coast.

Like its literary counterpart, Herman Melville's *Moby Dick*, the *Panorama* weaves factual depictions of the business of whaling, whaling lore, and first hand ethnographic and naturalistic observation into the narrative structure of a single whaling voyage, creating a document that is simultaneously historical, popular, personal, and encyclopedic. Like many such historical objects, it brought varying levels of meaning to all who saw it when it was first created, and to all who see it now. Today, the *Panorama* is a significant artifact of American maritime history as well as an important piece of 19th century American popular visual culture, documenting the historic importance of the American whaling industry, its global cultural, social, and industrial impacts and national myths of the romantic life on the high seas.

The goals of the *A Spectacle in Motion* exhibition planning grant are to:

1. Plan a traveling exhibition of the entire *Panorama* that mimics its original performances in the 19th century, as well as to identify supporting materials from the NBWM collection to contextualize the *Panorama* for modern audiences.
2. Create a plan to utilize a fully digitized version of the *Panorama* both within the exhibition and online as an interactive educational tool.
3. Design and plan public programs to coincide with the traveling exhibition, this includes recreating a lost narrative that accompanied the *Panorama*, which can be incorporated into a public performance as well as the development of an engaging tour of the *Panorama*, and an educational guide with family activities.
4. Design a guide for potential host institutions that includes the exhibition specifications and dimensions, elevations of the *Panorama*, an artifact list, marketing materials, and public programming outlines.

The *Panorama* is a fundamental artifact for the Whaling Museum and the city of New Bedford for its comprehensive celebration of the maritime heritage of the United States. The *Panorama* is currently under stabilization and textile conservation, a three-year project funded in part by the National Park Service and the National Park Service Maritime Heritage Grant Project. This comprehensive conservation and exhibition project will highlight the broad historical relevance of the *Panorama* and reintroduce it to the public for the first time in many decades in a fun and exciting installation which will resonate with visitors long after their experience.

### **C. Humanities content:**

The *Panorama* is a unique work of art because it is one of only a few surviving American moving panoramas, a popular art and entertainment form that reached its peak in the mid-19<sup>th</sup> century. In many ways, panoramas were predecessors to the massive popularity of World's Fairs in the latter half of the century, most notably those of Paris, London, Chicago, and New York. Much like the extraordinary adventure writings of authors like Jules Verne and Robert Louis Stevenson, panoramas played to the spectacle of the exotic and the unknown to eager audiences. Completed in 1848, three years before the publication of *Moby Dick*, the *Panorama* was painted by sign painter Caleb Purrington (1812-1876) and Benjamin Russell (1804-1885), a self-trained entrepreneurial artist and whaleman. It is a grand and rare example of American panoramic Folk Art, created as a commercial traveling public spectacle.

Beyond its significance as an artifact of visual and popular culture, the *Panorama* is an important historical document, illustrating better than any other American work the key elements of the global impact of the Yankee whale fishery. During his own voyage on the whaleship *Kutusoff*, Russell travelled to the Indian and Pacific Oceans, becoming steeped in whaling and maritime culture, and trained himself to paint landscapes, whaleships, and whaling scenes. Compared to Europeans, who had been producing masterworks of paintings, prints and book illustrations of their whale fisheries since the mid-16<sup>th</sup> century, the *Panorama* is one of only a handful of major paintings documenting the American whale fishery before 1850, and certainly the richest and most detailed.

The preliminary exhibition themes are articulated below. These themes will be reviewed and refined by the Advisory Group throughout the planning process.

### **Theme 1: Industry of Whaling and Maritime Culture**

By 1848, the American commercial whale fishery was over 150 years old. It had expanded from a local coastal shore-based fishery around Cape Cod and Long Island, to become a sophisticated global network of seaports, business interests, diplomatic consuls, even significantly influencing international relations and American territory and land acquisitions. However, the whale fishery, while economically very important, was virtually invisible to all not immediately involved in it in the mid-19th century. Even considering the well-publicized stories of the wreck of the *Essex* or the mutiny on the bark *Oscar*, opportunities to see pictures of American whalers in action at exotic ports of call were extraordinarily limited. Before 1835, all of the whaling images published in America were derived from European sources. Compared to the Europeans, who had been producing masterworks of paintings, prints and book illustrations of their whale fisheries since the mid-sixteenth century, the *Panorama* is one of only a handful of major paintings documenting the American whale fishery before 1850, and certainly the richest and most detailed.

To New Bedford, the *Panorama* was representative of an increasing awareness on the part of its citizens that they had a history, that their town had grown to become very wealthy, and that it was an important part of the American experience; an experience unfolding before their very eyes. Russell's pride in the success of New Bedford is easily discernible in the opening sequences of the *Panorama* that show the harbor, the wharves, the extent of shipping, even the advent of the railroad and commercial manufacturing. Herman Melville's *Moby-Dick* (New York, 1851), emerged from this same crucible. As

far as these latter points are concerned, the *Panorama* directly reflects themes of history, art, community, commerce and commercial navigation, diplomacy, and cross-cultural connections.

Indirectly, though, this panorama serves as a reaction to the success of American whaling. Apart from timber, fish, and furs, colonial New England produced very little of value to England. Shipbuilding and the whale fishery were notable exceptions. Abundant timber resources enabled shipbuilding in New England, allowed overseas commerce to grow, and more importantly, established entire communities entirely reliant on maritime commerce. Bedford village, founded by Quakers and Baptists on the extreme margins of the Puritan Massachusetts Bay Colony, was built along the banks of the Acushnet River in 1765. It is an excellent example of such a colonial community founded specifically to pursue maritime trades. In the case of Bedford village (later renamed New Bedford), both whaling itself, shipbuilding, and the carrying trades formed the backbone of what was to become the ninth largest industry in the country by the 1830s.

By the 1730s and continuing until the American Revolution, small sloops and topsail schooners, locally built, of 50 to 75 tons burden, sailed from many ports in Massachusetts, Rhode Island, and Connecticut on a seasonal voyage of a month or two in the late spring and summer to the North Atlantic, the coast of Canada, the Gulf of St. Lawrence, the Straits of Belleisle, and Davis Strait. Early New England whaling was not strictly a Quaker venture, although the Quaker settlers of Nantucket, “away off shore,” did pursue the industry very successfully and almost to the exclusion of any other endeavor. These voyages targeted bowhead and “seven foot bone” whales (commonly called the right whale today, although called by a variety of names including Nordcapers or black whales at the time). The oil and whalebone from the northern waters was exported directly to England as demand was strong in English markets, and while American whale products suffered under heavy duties in competition with Dutch oil and bone as well as an English Arctic fishery subsidized with bounties by Parliament, the American fishery flourished.

Around the same time, Americans, Nantucketers mostly, began an entirely different whale fishery: the sperm whale fishery. This was a deep ocean adventure made possible by the technical innovation of shipboard try-works and lightweight, fast, whaleboats made from abundant Atlantic white cedar. The ability to sail many days from a mainland port onto the open ocean, hunt sperm whales quickly and efficiently, cut off the head of the whale, bail the “case” of its valuable wax, flense the blubber, and boil it down into oil in a furnace on shipboard revolutionized commercial whaling for the next century and a half. Not only did shipboard try-works produce a superior product, it also meant that vessels could stay at sea longer and process more whales. As a result, the whaling vessels themselves got larger, until by the 1790s full-rigged ships of 300 tons were sailing on voyages up to two years long. By the time that Russell painted the *Panorama*, the American whale fishery was at its height with over 740 vessels engaged in the fishery.

By the 1840s North Atlantic right whales (*Eubalaena glacialis*) were almost completely gone, their genetically fragile, migratory population having suffered from early colonial shore whaling. For all intents and purposes this species was commercially depleted by the mid-18<sup>th</sup> century, and rarely encountered by whalers. Later on in the *Panorama*, however, in the South Atlantic off the coast of Patagonia, scenes of “right whaling” are clearly described. This is an important distinction. Among the little-known facts of New Bedford whaling is that the most successful owners and agents concentrated their efforts on hunting the abundant southern right whales, *Eubalaena australis*. By targeting these abundant animals, agents were assured a continuous amount of oil to feed into the market. Sperm oil and spermaceti were the most valuable whale products at this time, but sperm whaling involved long, uncertain searches over expanses of trackless ocean. Whale oil, on the other hand, was more accessible, and right whaling was more predictable and relatively less risky from an investment standpoint. Russell makes a point of identifying some of these ships by their house flags, thus highlighting the business strategies of New Bedford agents.

The largest section of actual whaling in the *Panorama* shows the large and extensive hunt on the Northwest Coast of North America. The animals targeted in this fishery were North Pacific right whales (*Eubalaena japonica*). This fishery began around 1835 and was at its height in the early 1840s. Russell himself spent months on the Northwest Coast hunting these large, dangerous and valuable whales. The Northwest Coast was a special target for New Bedford owners and agents as the whales, while wild and unpredictable, were abundant and large, some individuals making 300 barrels of oil.

The significance, therefore, of this artifact in describing in great visual detail the industry of American whaling in the mid-19th century is unprecedented and unrivalled. That the artist was himself a whaler with an observant eye and understanding of the enterprise depicted makes this not only a magnificent feat of American folk art on a grand scale but also an important historical document, a first-hand account of the actual voyage taken by thousands of young men from New Bedford.

## **Theme 2: Globalization and Diversity - International Contact and Race**

The *Panorama* is structured as a whaling voyage “‘round the world” and illustrates the path of expanding hegemony of the United States through the intersection and injection of American commerce worldwide into remote and exotic ports and landfalls. The viewer is taken on a voyage from New Bedford to the Azores, around Cape Horn into the Pacific, and across the Indian Ocean to St. Helena in the South Atlantic. Among the landfalls delineated are Pico and Faial in the Azores, St. Nicholas, Isle of Sal, and Fogo in the Cape Verde Islands, Rio de Janeiro, Tierra del Fuego, Cape Horn, Juan Fernandez Island, the Marquesas, Tahiti, and Hawaii. Details of the ports – their geography, inhabitants, architecture and maritime infrastructure – are vividly represented. In its very structure, the *Panorama* represents the connections between these far-flung locations forged by the American enterprise of whaling and the global dominance of the American whaling industry.

In the opening sequence of the *Panorama* a whale ship is shown anchored broadside in the stream taking on crew members, at least one of whom is of African descent. This was not unusual. Maritime America drove the nation’s antebellum commerce, and the whale fishery extended that commerce in ways that influenced many levels of society. After all, men from every state and every walk of life, runaway slaves included, could find a job on a whaler with almost no questions asked. Black sailors had been an integral part of New England whaling from the mid-18<sup>th</sup> century and would continue to work at all levels of the industry, including ownership, until its end in 1925. Even Frederick Douglass worked as a caulker on the New Bedford waterfront after fleeing the South a few years earlier. The diverse makeup of whaling crews including Native Americans, Black Americans, Polynesians, Japanese, and other peoples of the Pacific Rim, even whaling ports as destinations on the Underground Railroad, has been a topic of increasing academic scrutiny. Bringing this *Panorama* to broader audiences will undoubtedly spark new ideas about the dynamic of American whaling in a globalized climate.

In the early sequences scenes of the *Panorama*, depictions of sperm whaling are shortly followed by images of the islands of the Azores and Cape Verde. Very often the oil from any sperm whales taken on the outward passage across the North Atlantic would be transshipped home from the islands. Both Cape Verde and the Azores had a U.S. consul from an early date to help serve the needs of American commerce and these island groups figured largely not only in the business of whaling but also, from the frequency with which American whalers visited, in providing crew members to the ships. This exchange of personnel would later prove important in the growth of diversity in New Bedford and other New England seaports.

The first immigrants to arrive in significant numbers to U.S. shores were, in fact, Azoreans disembarking onto the docks of New Bedford. Eager to find economic opportunities or to escape conscription into the Portuguese army, they left their islands as crewmen on Yankee whalers and settled in New Bedford. Cape

Verdeans began arriving in substantial numbers after the 1850s. A significant part of the population was descended from white Portuguese colonists and black African slaves and spoke a dialect of Portuguese equally known as "crioulo", "kriolu" or "caboverdeano."

Azoreans and Cape Verdeans made desirable crew members for whaleships because of their indigenous maritime traditions. Many Portuguese seamen from New England and the islands served on American whaleships during the 19<sup>th</sup> century. In the 1860s, they comprised up to 60% of whaling crews. In the *Panorama Russell* documents the whaling connections that spurred the immigration waves of people of Portuguese descent, connecting the national communities of Portuguese speaking Americans to the industry of whaling.

### **Theme 3: Art History - Entertainment; 19th century Social and Visual Culture**

The *Panorama* is indicative of shifts in American visual culture and predates popular photography and film performances in the late 19th and early 20th centuries. The Museum has in its collection a grand scale painting by William Bradford entitled *Sealers Crushed by Icebergs*, 1866, which measures over 10' wide. Like other "great" paintings by his peer, another New Bedford artist Albert Bierstadt, *Sealers* traveled to Europe where it was viewed by Queen Victoria amongst others, and to cities in the United States for spectacle display - for a small amount the curtain would be drawn and magnificent exotic Arctic scenes would be exposed to another armchair traveler. It has been noted that these large scale performance paintings brought the genre of the panorama back to fine art. Likewise, lecture series and photography of artists William Bradford of his Arctic travels were enormously popular in the latter half of the 19th century as were those on Native Americans decades later by photographer Edward Curtis also indicative of the curiosity for the unknown exemplified in the World's Fairs of that era.

The panorama as a mode of entertainment was developed in Europe in the late 18<sup>th</sup> century and subsequently made its way to the United States after demonstrating its commercial potential to an armchair traveler audience. A "panorama" as defined by Robert Barker, who patented this exhibition style, means "all view". He felt that spectators should feel like they were "really on the very spot" of the theme of the exhibition, that they should feel as if they were part of the scene. This was achieved by encircling and thereby visually immersing the audience with enormous paintings of exotic places, famous battle scenes, and cityscapes.

The allusion succeeded through the sheer scale of the panoramas, which could be well over 1,500 feet long and 8 to 10 feet high, and their inherently dramatic theatrical style of pictorial representation. Panoramas were typically installed in round buildings, known as cycloramas, specifically designed for their exhibition, and they would run for a set period of time much like a play. Their exceeding popularity and the limitations of booking and performing these works in expensive permanent structures led to the advent of the moving panorama, which were inherently mobile and cheaper to produce. These were not static, and were not, strictly speaking, true panoramas as one could not see the whole thing at one time. Rather than the audience moving or turning through a space to experience the cycloramic panorama, moving panoramas were mounted on several spools and displayed on large custom structures that scrolled through the panorama much like celluloid film. The "panorama" could then be displayed in any large room or theater and would often be accompanied by a narrator, music, lighting, and other theatrics. As a spool came to its end, there would be a short intermission while the spool changed, similar to a reel to reel film of theatrical length. These performances could be as short as a night or several days and travel from city to city by rail or ship throughout Europe and the United States.

Panoramas spoke to an audience whose appetites for the exotic and the spectacular were whetted by increasing exposure to distant places through popular literature, painting, architecture, and fashion. Fueled by depictions and tales of the farthest reaches of Africa, Asia, the Americas, the Arctic, and the Middle East from the expeditions of Napoleon to David Livingston to Captain James Cook to the Franklin expedition, audiences keen on the authentic experience but without the means nor desire to travel far

afield could be transported into another locale through the spectacle of the panorama. For example, between 1855 and 1863, there were at least four panoramas based on Arctic expeditions touring the United States to captivated audiences.

The allusion of being “on the spot” was greatly enhanced by the authenticity of the artist’s first-hand knowledge and the quality of the narrative. The Purrington-Russell panorama’s authority in this regard would have been justified by Russell’s personal experience as a whaler and his attention to details that, at least in the ports of New England, would have been noted and appreciated, such as house flags of known vessels and architectural details of ports of call. Benjamin Russell spent 42 months (1841-1844) on a whaling voyage aboard the *Kutusoff* before he began his career as a commercial artist. During the voyage, Russell travelled to the Indian and Pacific Oceans, became steeped in whaling culture, and trained himself to paint landscapes, whaleships, and whaling scenes. As a skilled artist and detailed observer with a broad range of both practical and business experience, he captured details of the whaling voyage and the industry in the *Panorama* seldom encountered in other art works.

The *Panorama* recreated the experience of a whaling voyage for popular audiences, detailing the remarkable sights that whalers were privileged to see. In the Cincinnati and Boston reviews of Russell’s *Panorama* exhibition, it was said that a great number of old whaling captains praised its accuracy and subsequently advised that “landsharks” could glean from it a very good idea of a sea voyage, without the sickness.”

#### **Theme 4: Popular Culture - Literature**

Other examples can be seen where the *Panorama* reflects aspects of maritime history and culture, whaling history, exploration, and literature. These sections of the *Panorama* were obviously meant to serve as talking points for the narrator. Arguably, Russell may well have been tapping the content of popular sea adventure books. One title in particular, *The Mariner’s Library of Voyagers Companion* (Boston, 1833, 1837, 1840) was published in several editions and included many of the tales told by Russell in the *Panorama*. Mariners as important as explorer Captain Edmund Fanning (1769-1841) and whaling master Luom Snow of New Bedford owned copies of this book. Carried on shipboard, the *Mariner’s Library and Voyager’s Companion* was a book passed along through families of seafarers. Copies exist in several rare book repositories including the Buffalo and Erie Public Library and the Cleveland Public Library, both locales where the *Panorama* was shown.

Russell included several elements common to this volume including Daniel Defoe’s *Robinson Crusoe* (London, 1719), events from the voyages of Captain James Cook, events from the mutiny on the H.M.S. *Bounty*, and the wreck of the ship *Essex* of Nantucket. He may have also included sections of Herman Melville’s classic descriptions of Polynesian life, *Typee* (1846) and *Omoo* (1847) that address the French annexation of the Marquesas Islands. These are all stories found in popular books of the day. Of the thousands of islands in the Pacific Ocean, Russell specifically chose those with romantic lore or storied appeal.

The island of Juan Fernandez off the coast of Chile is one example. Many whalers visited there for firewood and fresh water, however, this was also where Alexander Selkirk was marooned resulting in Defoe’s famous book. The year it was published, 1719, *Robinson Crusoe* saw four editions. It was among the most popular works of literature ever written in English and has been considered among the founding texts of English fiction. What greater appeal could there be to a farming lad from Buffalo or Louisville, than to sail off across the sea on a hunting expedition that could take one to a deserted island, the very island where Robinson Crusoe led his care-free existence? The fact that Russell chose to illustrate Juan Fernandez and not Talcahuano, or the Chiloe Islands, suggests that he aim was to appeal to popular literary awareness of locales in the Pacific Ocean.



In addition to Juan Fernandez, Russell also highlighted Pitcairn Island. While Yankee whalers did sometimes visit Pitcairn, it was not a regular stop for most Yankee whalers, the harbor being a challenging place to land. Undoubtedly, however, its fame as the refuge for the *Bounty* mutineers certainly assured a public awareness, as well as common knowledge and interest as one locale famous for being remote.

Russell highlights the remarkable and exotic wherever possible, which would have been of great interest to his audiences who sought an experiences outside of their own geographical boundaries. In the Pitcairn Island segment, he prominently painted the exotic banyan tree, a species of ficus, with roots growing down from its branches. Several contemporaneous descriptions of Pitcairn Island, and the mutiny on the *Bounty*, describe the mutineers as having built their huts under a banyan tree, and as the tree itself is very curious, its associations were compounded by Russell suggesting that this was the sort of place whalemens encountered in their travels.

### **Project format**

The potential for the *Panorama* to engage the public is enormous and the Museum will utilize several different strategies to ensure the scale, historical relevance, unique performance design, and conservation efforts are highlighted through this project.

#### **1. Panorama Traveling Exhibition**

The primary format for the project is the traveling exhibition of the full *Panorama*. The exhibition will highlight the *Panorama's* massive 8' x 1,275' scale by hanging it in a serpentine or cycloramic configuration, possibly attaching it with magnets to a temporary structure. A key question of the planning grant will be to determine the best method to hang the Panorama to balance safety to the artifact and an engaging visitor experience. Hanging the *Panorama* vertically will allow the audience to navigate the oceans from New Bedford to the Pacific as they pass through the exhibition while maintaining its aura of spectacle and performance.

Through this planning grant, the Whaling Museum will develop an exhibition guide for other potential host venues to evaluate their ability and willingness to host the exhibition. Through the planning process the Museum plans to approach the Boston Cyclorama for the Arts, the Mariners Museum, and the St. Louis Art Museum to discuss hosting the Panorama exhibition. Curators understand that hosting the *Panorama* will be a large undertaking and plan to work closely with potential host institutions to conduct measurements, assess potential venues, address security concerns, and prepare for installation, marketing, interpretation, programming, and deinstallation.

The planning process will also include the review of artifacts and library materials (listed below in Project Resources) for an accompanying exhibition to contextualize the *Panorama* in a larger context of moving panoramas, the whaling industry, art history, and the regions covered in the Panorama.

Key questions for planning phase:

1. How can the original *Panorama* be displayed in its entirety with minimal impact on the artifact and maximum benefit to the viewer experience? How would this installation be explained as this is not the original installation design for the artifact? Will it detract or add to the experience of a moving panorama?
2. What objects from the Museum collection would contextualize the *Panorama's* themes of whaling, maritime history, popular and visual culture and ports of call throughout the Atlantic and Pacific and what stories are most valuable to tell? Should this be in a different space from the artifact and theatrical performance or in the same space?
3. How relevant would it be for visitors to understand the context of 19th century moving panorama spectacles and how would this best be interpreted and exhibited?

4. What venues can best support the project with appropriate exhibition spaces, staff and other resources?
5. What are the guidelines for the exhibition to present to proposed venues? What are the most important things to include for the greatest success for the project?

## 2. Digital Content

As conservators actively stabilize and conserve the *Panorama*, Museum staff is also taking high-resolution digital scans of each section. This work is ongoing and, when complete, it will create a complete, post-conservation, moving image of the *Panorama* that can be used in multiple ways. The Museum has partnered with Brown University's Touch Arts Gallery (TAG) Program to utilize the new digital images to add interactive content to the *Panorama*. TAG will allow for visitors to scroll through a digital reproduction of the *Panorama* online or on a digital screen in the exhibition and pull up informational text, historical narratives, related artifacts, and links that bring the *Panorama* to life in a larger context. When using the TAG version of the *Panorama*, the user will be able to control their experience and the specific content that they view.

The Project Team is also exploring ways to project a digitized version of the life-sized *Panorama* onto a facsimile of an original display structure within *The Spectacle in Motion* exhibition. As the real *Panorama* will be displayed statically, the digital version will allow viewers to understand how the *Panorama* once "scrolled" from one scene to the next for an audience. To reproduce the *Panorama* in its entirety would be unwieldy to manage, difficult to store, and incur considerable expense and staff resources. The display mechanism would be based aesthetically on drawings of these machines from the period but can be lighter and easier to manage as it does not physically have to support the artifact, rather the "performance" will be an illusion of the real 19th century experience. Audiences will be able to attend performances of the *Panorama* at set times during the exhibition with accompanying narration and theatrics as it would have been experienced in Russell's performances. Although the original spoken narrative that accompanied the *Panorama* show has been lost, Museum staff will work with the Advisory Group to recreate it for modern audiences.

Key questions for planning phase:

1. How can the Museum best recreate an authentic 19th century cinematic experience for the visitor by utilizing the digitized *Panorama*?
2. Is a digital solution the most viable and how would the facsimile of the structure be designed and constructed?
3. Would a constant running performance be required or is it more impactful to have scheduled "events"?

## 3. Programming

The Museum's Vice-President of Education will work with the Advisory Group and Museum Curators to develop replicable public programs and educational materials to support the traveling exhibition. These will include:

1. *Panorama* Performance: As mentioned above, the Museum's Senior Maritime Historian will work to recreate the lost narrative that accompanied the *panorama* as it travelled in the 19<sup>th</sup> century. Once completed, this script will become the basis for "performances" of the *Panorama* that utilize the scrolling digital version, narrative, and period music.
2. A *Panorama* tour: Education staff will develop a standard tour of the *Panorama* that could be given by educators or docents both in New Bedford and at other host institutions. This will provide key content, highlights of the painting, and learning objectives to engage students.
3. An education guide with children's activities: This guide will be developed and provided to visitors of the traveling exhibition. It will include key facts and historical context of the

Panorama, and list “can’t miss” sections of the painting. It will likely include a scavenger hunt of the *Panorama*, craft activities, and other materials to engage children.

These programs will scaffold the *Panorama* experience for visitors, distilling what could be an overwhelming visual experience into a clear narrative with easily-accessible educational content.

Key question for planning phase:

- How would programming and online resources best support the visitor experience and what are the key educational takeaways of the exhibition?

### **Project resources**

To support and contextualize the *Panorama* exhibition, the Museum collections contain essential elements for each of the main themes being explored from which to compose a comprehensive object list during the planning phase of the project. These include a Panoramic series of eleven grand scale paintings of whaling scenes by New Bedford artist Charles Raleigh, each measuring 10’-11’ wide, and other paintings related to the genre of large scale works inspired by the age of World’s Fairs and performance art, including *Sealers Crushed in Ice* by William Bradford; paintings and prints by both Russell and Purrington; 2,300 logbooks and journals from whaling voyages; 19th-century paintings and drawings of whales and whaling; hundreds of ship portraits, portraits of owners, captains, and sailors, and whaling scenes; over 4,000 whaling prints; 1,300 whaling industry artifacts from cannons to blubber chopper to tryworks, guns, grenades and gaffs; over 1,000 ethnographic materials from the Pacific; significant materials from other ports covered in the Panorama from the Azores and Cape Verde to South America and the Arctic; over 700 maps and charts related to whaling; and literary sources including Melville material related to the sinking of the *Essex*.

### **Project history**

The *Panorama* was painted in 1848 by Benjamin Russell (1804-1885) and Caleb Purrington (1812-1876). In December, 1848, the *Panorama* debuted in Fairhaven, MA. In 1849, the Panorama was exhibited, with great fanfare, at Amory Hall in Boston for three months. Between 1849-1851, the Panorama toured the east and Midwest as a traveling exhibition, visiting Cincinnati, Louisville, St. Louis, Baltimore and New York City. The *Panorama* travelled again in the mid-1850s and was exhibited around Southeastern Massachusetts through the 1870s. The *Panorama* was donated to the New Bedford Whaling Museum in 1918 by Benjamin Cummings, who discovered it mothballed in a New Bedford attic.

Since the Whaling Museum acquired the *Panorama*, the painting has accumulated quite an exhibition pedigree. In 1962, a section was displayed at the Smithsonian in Washington, D.C. In 1964-1965, a 200 foot section of the *Panorama* was displayed at the New York World’s Fair, showcased in the New England States Pavilion. The last time the Panorama was displayed in its entirety was in 1969 at a former furniture store on Pope’s Island in New Bedford. To celebrate the United States’ bicentennial in 1976, sections of the *Panorama* were hung in a Museum gallery for a commemorative exhibition. The exhibition was removed when the Panorama was deemed too fragile for display.

The Museum began to seriously examine the *Panorama*’s condition in 1958, when Gustav Klimann, a painting restorer in Boston, performed a detailed assessment of it. Klimann conserved sections of the *Panorama* throughout the 1960s and 1970s with an acrylic resin. In 2000, the *Panorama* was sent to Mystic Seaport, where it was stored in a climate-controlled storage facility, inaccessible to scholars and visitors. For years, Museum trustees hoped to raise funds to conserve and exhibit the *Panorama*. The project gained momentum between 2010-2013, when an Advisory Team, comprised of expert conservators and curators, devised a treatment protocol for the *Panorama*. The protocol included specific guidelines for conserving the *Panorama* and has directed the work of the conservation team, comprised of NBWM curatorial staff and professional conservators. In 2015, the Museum retrieved two rolls of the *Panorama* from Mystic Seaport and began stabilization treatment on them. The primary treatment was

the application of a gelatin solution over the entire 1,275' surface, which reduced the *Panorama's* extensive wrinkling and consolidated the paint surface. In 2016, the Museum hired textile conservation firm ConText to perform all textile mends and cleaning of the *Panorama*. This conservation work has been performed in a public gallery to great interest from Museum visitors and school groups. To date, the four roles of the *Panorama* are on site at the NBWM.

In 2015, Museum Trustees began to consider end-use for the *Panorama*. They were inspired by Mystic Seaport's decision to sail the *Charles W. Morgan* in 2014 on its 38th voyage, which raised awareness of America's maritime heritage and called attention to issues of ocean sustainability and conservation. They hoped that, like the *Morgan*, the actual *Panorama* could travel the country to introduce new audiences to America's historical maritime culture. ConText performed a preliminary assessment of the suitability of vertically displaying the *Panorama* and concluded that it could be hung vertically with a proper hanging apparatus. Part of ConText's scope of work is to conserve the *Panorama* in preparation for vertical hanging, ensuring that it can be hung without incurring damage. Due to their very nature of being painted on light cloth or paper and typically with water based paints then rolled and rerolled over time, very few moving panoramas have survived. Other extant panoramas include the *Pilgrim's Progress* panorama at the Saco Museum in Saco, ME; the *Garibaldi* panorama at Brown University Library in Providence, RI; and *The Panorama of the Monumental Grandeur of the Mississippi River Valley* at the St. Louis Art Museum.

The Saco Museum likewise hung their moving panorama in a cyclorama fashion and performed a reproduction for the public for a limited period of time. St. Louis Art Museum "performed" the conservation of their panorama in front of visitors on a custom table designed for the project and they continue to show one section of the panorama for periods of a time on this structure before they change the scene. ConText and Museum staff will work closely with these and other institution to ensure the best and safest strategy for exhibition of the *Panorama* is employed.

### **Audience, marketing, and promotion**

Due to its wide-ranging collections and extensive programming, the Whaling Museum draws a diverse audience of approximately 100,000 visitors per year, including school groups, families, individuals interested in history, culture, whale science and conservation, and cultural heritage, as well as cultural tourists. The exhibit will speak to a broad audience by using a fascinating and engaging medium, the *Panorama* itself, as a vehicle to tell the story of a 19th century whaling voyage. The *Panorama's* awe-inspiring size and innate interactivity will draw even the most casual viewer to explore the important historical themes and questions posed by the exhibition. The expected audience for the *Panorama* is:

- 1.) Residents of Southeastern Massachusetts
- 2.) Residents of maritime communities that host the traveling *Panorama*
- 3.) Culture lovers and experience seekers
- 4.) Family audiences

The *Panorama* is an ideal artifact to draw Southeastern Massachusetts residents to the Whaling Museum. It will help local residents of all interest levels and backgrounds understand the connection between New Bedford's commercial history and their own personal and family history. This will give children and young adults a sense of pride of place in their region and its history. Over the last eight years, the Museum has expanded its local audiences by reaching out to Portuguese, Azorean, and Cabo Verde communities in the region with relevant programming, exhibits and new public spaces that emphasize the connections between these coastal communities. A large percentage of regional residents and their ancestors immigrated to New Bedford as the result of the whaling industry. Many of the original male immigrants came to the region as crew members on whaling ships and were joined later by their families. Since the *Panorama's* voyage around the world takes viewers to whaling ports and grounds in the Azores,

Cabo Verde, and Portugal, the exhibit will have special relevance for these regional communities and will reinforce a shared cultural identity that is centuries deep.

To engage the New Bedford community and surrounding region, the Museum will partner with established partners, including cultural heritage groups, the Azorean Maritime Heritage Society and Cape Verdean Association of New Bedford, and local universities, Bristol Community College, Bridgewater State University, and University of Massachusetts - Dartmouth. The Museum also has established relationships with regional educational centers that specialize in cultural studies, including LusoCentro at Bristol Community College and the Pedro Pires Institute for Cape Verdean Studies at Bridgewater Street University.

The *Panorama* is also a vehicle to connect the New Bedford story with other maritime communities in the United States. It will connect with members and visitors to Mystic Seaport, as well as communities on Long Island, Nantucket, and California. As the Museum prepares the exhibition for traveling, the Museum's marketing team will work with host institutions to develop marketing plans that will focus on the connections of each host community to the *Panorama*'s content. For example, Mystic Seaport's marketing materials would focus on Russell's depiction of the *Charles W. Morgan* as well as Mystic's role in the American whaling industry.

The *Panorama*'s uniqueness also makes it the ideal format to attract culture lovers and experience seekers to the NBWM. The Museum attracts significant numbers of well-educated, affluent, mature visitors each year who are keen consumers of culture, support cultural organizations, like to travel and will pay for premium experiences. They visit the Whaling Museum to learn about the history of the region and the global story of human interaction with whales through the centuries. The traveling *Panorama* exhibit will offer an extremely rare opportunity to view this exceptional American cultural artifact – to be among the first to see the *Panorama* in its entirety for the first time in decades. This audience will be attracted by their ability to experience the *Panorama* as its original audiences did in the 19<sup>th</sup> century – in an immersive way, with the added benefit of curatorial context and a modern interpretative lens.

The *Panorama*'s visual appeal is a strong way to attract family audiences. The *Panorama* and its connection to early film and nineteenth century amusements are engaging topics for families. The *Panorama* exhibit can be positioned as something that is at once familiar to this group (a museum exhibit), and strikingly unusual - providing an opportunity to broaden and deepen engagement with an intriguing subject matter. Locally, the Museum will partner with the Greater New Bedford YMCA, New Bedford Public Schools, and regional public schools to plan visits to see the *Panorama* while it is on display. The Museum's education department will plan special activities and educational programs on weekends, which will be marketed to local families through established partnerships with the regional newspaper, New Bedford Standard Times, and radio station WBSM.

The Whaling Museum's marketing plan for the *Panorama* is to position it similarly to how Benjamin Russell sold his *Panorama* travelling show in the 19th century: as a one-time spectacle available for a short time. The exhibition will be positioned as fun, family-friendly, and authentic, qualities that are proven to attract family audiences, as well as a rare, "can't miss" experience for cultural enthusiasts. Through this planning grant, the Museum will develop an aggressive marketing strategy for the New Bedford debut that is based on the above principles, while designing marketing materials for host institutions. The Museum will develop a master plan that can be tailored for each venue. It will be devised with timelines for outreach, including but not limited to: advance notification, targeted publications for publicity features, broadcast media coverage, and optimized press opportunities for coverage leading to and throughout the exhibition and related programs.

### **Evaluation of the project's impact**

The NBWM has long realized the importance of program and exhibition evaluation to the increasing success of our visitor experience. For testing the planning phase of this project, the Museum will utilize four evaluation techniques which involve both the public and industry experts.

The first of these is primary public evaluation, which has two parts. The first includes direct visitor response and feedback while watching the *Panorama* being conserved in the Conservation Lab. An intern, docent, and the conservators themselves will record frequently asked questions by visitors to better understand what visitors most want to know about the *Panorama*, its history, and its' content.

The second phase of the primary public evaluation will begin in Summer 2017. The Museum's curatorial interns will conduct focused interviews with visitors who are watching the *Panorama* conservation work. These interviews will follow a two-part format that was developed by educational consultant Jon Bower, based on the pedagogy of 'Teaching for Learning', which seeks to draw connections with learners' existing knowledge. The first section consists of open-ended questions about visitors' knowledge of the *Panorama* itself and the exhibition's proposed themes. A second section will ask visitors to rank their interest in particular topics that may be included in the exhibition, including historical American entertainment, maritime culture, global connections, and maritime literature and popular culture. Understanding our audience's current knowledge and interest will be crucial to our efforts to reach and connect with visitors around these topics. The survey will help us to identify particular points of interest for visitors that will make our content and message more accessible and effective. These results will be report to the Advisory Group at their first meeting.

A second evaluation tool will measure deliberate interest in the *Panorama* exhibition through donor response to appeals for support of the *Panorama* exhibition as well as attendance at *Panorama*-related events and programs. To date, over 50 individuals have contributed to the *Panorama*'s conservation and digitization, indicating strong public interest in the project. Over 200 people attended the 2014 unveiling of the *Panorama* Conservation Project, which included a display of the *Panorama* on a custom-made conservation table and a lecture contextualizing the work in cultural and visual history. Periodic lecture given by the Museum's curatorial staff in 2015 and 2016 about the *Panorama* were also very well attended.

Primary Professional Evaluations would rely on the expertise of the Advisory Group which would assist in determining the scope of the project and feasibility of design and installation techniques, staff requirements, and cost. The physicality of the *Panorama* and the acceptance of the project to proposed venues would indicate the approval of the planning guidelines to these institutions.

For a Secondary Professional Evaluation, the Museum would request advice and evaluation of the planning process from institutions familiar with the scope of work, including National Park Service on the Gettysburg Cyclorama, the St. Louis Art Museum, and SACO Museum. These institutions have already conserved, interpreted, published, and in some cases performed their respective artifacts and will be able to guide the Museum on feasibility and efficiency of the plan.

### **Organizational profile**

The Museum was founded in 1903 by New Bedford residents motivated by civic pride to preserve the artifacts and narratives of the region. The organization's mission is to, "educate and interest all the public in the historic interaction worldwide of humans with whales; in history of Old Dartmouth and adjacent communities; and in regional maritime activity." The Museum currently has a staff of 34, supported by 140 volunteers, working under the direction of a diverse, community-based 31 member Board of Trustees. The 2017 operating budget is \$3.8 million. The Museum is accredited by the American Alliance of Museums.

The Museum can claim many superlatives amongst its holdings including the world's largest: ship model, library of whaling logbooks, prints, and journals, collection of scrimshaw, Japanese whaling art and literature outside of Japan, and Dutch Old Master marine paintings in the New World. The Museum also displays four species of complete whale skeletons, including a Blue whale, the world's largest mammal, plus a mother and fetus of the highly endangered North Atlantic Right whale.

The depth and breadth of the Museum's collection and its strong educational content were critical factors in the establishment of the New Bedford Whaling National Historical Park in 1996, in which the Museum played a primary role and continues to serve as a formal Park partner. The Museum creatively utilizes its content to conduct 15 distinct experiential education programs for local students each year, targeting audiences that have typically been underserved by cultural institutions. The Museum teaches lessons relevant to the pressing global issues of today, including the consequences of natural resource exhaustion, the diversification of industry, and tolerance in a multicultural society.

Over the past 15 years, the NBWM has invested over \$25M in projects and initiatives to serve the South Coast region. In 2000, the Museum constructed a new wing to house exhibition and educational areas, as well as the Jacobs Family Gallery, a community-oriented space which hosts hundreds of family and community programs each year. In the past five years, the Museum has opened the Wattles Family Gallery, Azorean Whaleman Gallery, Cape Verdean Maritime Exhibit, and Paul Cuffe Park. These galleries highlight the Museum's fine art collection and present the stories of the diverse communities that contributed to New Bedford's whaling heritage. In 2010 the Museum developed an innovative High School Apprenticeship Program to serve 18 low-income New Bedford students through intensive mentoring and job skills/college readiness training. Now in its seventh year, this successful program boosts a 100% high school graduation and 100% college acceptance rate.

In 2012, the Board of Trustees reaffirmed its commitment to improving the lives of people in the region through education, as exemplified by the \$8 million investment in the 20,000 square foot Wattles Jacobs Education Center, which opened to the public in 2016. In 2014, trustees approved a five-year strategic plan, developed with input from staff, volunteers, and Board and Committee members. The *Panorama* project is especially timely because it fulfills several of these goals:

- Keen attention to financial management and careful stewardship of the NBWM's valuable resources including personnel, collections and campus;
- Emphasis on the Museum's role as an educational institution, thus guiding program development & exhibit design;
- Continued responsiveness to a community-centric approach to programs, social service and civic engagement, often in concert with local partners;
- Attraction and engagement of new audiences by creating new "points of access";
- Create a sense of rediscovery by framing the whaling story in a global, historical and societal context with relevance and context for audiences today;
- Strengthen a sense of identity by reinforcing the four centuries of stories, both on land and on water, germane to the Old Dartmouth (South Coast) region.

### **Project team**

**James Russell**, President & CEO, (B.A. Harvard University, Science), will lead the strategic implementation of this project. Mr. Russell joined the NBWM in 2008. He has twenty years of experience at a variety of cultural institutions and museums, including the International Yacht Restoration School and Museum of Yachting in Newport, RI; the Herreshoff Marine Museum/America's Cup Hall of Fame in Bristol, RI; the Boston Center for the Arts; and the Attleboro Museum in Attleboro, MA.

**Christina Connett, Ph.D.**, Curator of Exhibitions and Collections, is an art historian with a Ph.D. in the History of Art from the University of Valencia, Spain; an M.A. in Art History from University of Auckland, New Zealand; and a B.A. from Northwestern University, Evanston, IL. Dr. Connett has worked in tangible asset management for private, public, and corporate collections with Asset Archives, Inc. and has over ten years of university teaching experience at UMASS Dartmouth and RISD, where she taught a variety of art history courses including the History of Cartography, 19th and 20th Century American and European Art, Visual Culture, and Methodologies. Dr. Connett will serve as Project Director.

**Sarah Rose, MBA, MAT**, Vice President-Education and Programs, has worked at the New Bedford Whaling Museum since 2014. Her primary responsibility is to oversee the museum's educational efforts by implementing its strategic vision and communicating the educational mission and goals to various audiences. Ms. Rose is an experienced teacher and project manager who oversees staff responsible for a comprehensive K-12 school program, the High School Apprenticeship Program, internship program, visitation programs, volunteers, digital initiatives, and community outreach and engagement. Ms. Rose will be responsible for overseeing the educational components of the project by designing tours and digital material to aid in interpreting the panorama for multiple audiences. Ms. Rose holds a B.A. from Wheaton College, M.B.A. from New York University Stern School of Business and M.A.T. from Simmons College.

**Jordan Berson**, Director of Collections, began his career as a moving image archivist with Fox News in New York City and then with WGBH after moving to Massachusetts in 2000. He studied Archives Management at Simmons College where he earned his MS-LIS degree in 2002. Jordan spent two years at the University of Texas learning book and paper conservation followed by two years working to stabilize deteriorated manuscript collections at the National Anthropological Archives in the Smithsonian Institution, Washington. He came to work at the New Bedford Whaling Museum three years ago to manage its vast collections. Mr. Berson manages the Panorama's conservation and serves as the staff liaison to the professional conservators.

**Michael P. Dyer**, Senior Maritime Historian (B.A. U.S. History, York College of PA, M.A. American Studies, Penn State) From 1994-2001, he was Curator of Maritime History and Librarian at the former Kendall Whaling Museum. He has also received a certificate of completion in maritime history at the graduate level from the Munson Institute of Maritime Studies, Mystic Seaport Museum, the U.S.A. Gallery Fellowship at the Australian National Maritime Museum and has published articles on whaling and maritime history. Mr. Dyer has studied the Panorama for over a decade and conducted an in-depth examination of it during its conservation, writing numerous blog entries and articles for Museum publications. He is the leading interpreter of the Panorama's content and imagery.

**Michael Lapides**, Director of Digital Initiatives (B.A., Brown University, Diploma, School of the Boston Museum of Fine Arts) Since joining the Museum in 2001 he has managed the Museum's collections database, created and implemented our extensive digital archives and our social networking and marketing efforts. Mr. Lapides has coordinated the digital photography of the Panorama and spearheaded the Museum's partnership with Brown University's Touch Art Gallery. He will continue to digitize the Panorama and will assist with the digital components of the project.

**Arthur P. Motta, Jr.** is Curator of New Bedford and Old Dartmouth History at the Whaling Museum, where he has been on staff since 2010. A member of the Old Dartmouth Historical Society for more than 30 years he has published numerous articles about New Bedford history. He is currently enrolled in the graduate history program, University of Massachusetts Boston. His role in this project is to support content development, object selection, and educational materials.



### **Humanities scholars, consultants, and collaborating institutions**

The Museum is honored that the following team of humanities scholars will guide and assist with this project. The Museum budgets a per diem rate of \$500 and anticipates approximately three meetings of the humanities scholars. The Museum is also fortunate that staff members Christina Connett, Ph.D., Michael Dyer, and Arthur Motta are scholars in the fields of art history, Yankee whaling, and the history of New Bedford, respectively. Scholars will be involved in the three central stages of this project: 1) Concept development; 2) Preliminary design; 3. Final Planning.

**Carlos Almeida, Ph.D.**, Director of LusoCentro, Bristol Community College, and Adjunct Instructor in Portuguese and Spanish (part time); B.A., University of Massachusetts Dartmouth. Dr. Almeida is an expert on Cabo Verdean culture and history and will provide expertise on the interpretation of the Cabo Verdean sections of the Panorama. He will also advise on the project's globalization and diversity themes.

**Onesimo Almeida, Ph.D.**, Professor of Portuguese and Brazilian Studies at Brown University. Dr. Almeida has served on the Museum's Advisory Board for over a decade. His efforts in promoting Lusophone scholarship have cemented his reputation as an ambassador internationally. He will advise on the project's globalization and diversity themes.

**Mary K. Berkaw Edwards, Ph.D.**, Professor of English, University of Connecticut, is an expert on maritime literature, particularly the work of Herman Melville, but also. As a member of the Melville Society Cultural Project, she has a long association with the Whaling Museum. She will advise on the project's Popular Culture and Literature theme.

**Russell Potter, Ph.D.**, Professor of English and Cultural Studies, Rhode Island College, is an expert on the social and cultural impact of Panoramas, and will provide guidance on the exhibition's social history themes. He has published numerous articles and books on Panoramas and the Arctic and spoke at the NBWM on the *Panorama* in 2014.

**Robert Wallace, Ph.D.**, Professor of Literature and Language, North Kentucky University, A Scholar of Herman Melville and Frederick Douglass, he is the author of *Douglass and Melville: Anchored Together in Neighborly Style*, 2005. Dr. Wallace holds research interests in the Visual Arts as well as in cross-cultural interactions in the mid-nineteenth-century. He will advise on the themes of Globalization and Diversity and Popular Culture. Dr. Wallace curated the Museum's *The Art of Whaling* exhibition to celebrate the *Charles W. Morgan's* 38th voyage. He is a founding member of the Melville Society Cultural Project (MSCP) and has a history of successful collaboration with the Whaling Museum.

**Julie P. Winch, Ph.D.**, Professor of History, University of Massachusetts, Boston, is an historian of the early American republic and of American maritime history. She will provide broad insight into maritime history in the Age of Sail and the intersection of maritime history with the antebellum antislavery movement, which is portrayed in the Panorama. Dr. Winch has worked with the Whaling Museum and its collections in her past research. Her expertise in maritime history and the antislavery movement will inform this project's themes of the Industry of Whaling and Maritime Culture and Globalization and Diversity.

### **Consultants**

**ConText, Kate Tarleton, Principal**, is a contracted textile conservation firm that has been associated with the Panorama conservation project for many years. In 2013, Ms. Tarleton served as a member of the NEH grant-funded Panorama Advisory Committee, which developed and published preservation protocols for the Panorama. ConText's current scope of work for the Panorama exhibition includes textile stabilization and preparation of the artifact for vertical hanging. ConText began this work in December 2016, with completion anticipated in Summer 2018. Working with NBWM curatorial staff, Ms. Tarleton

will determine the most appropriate method of exhibiting the Panorama, testing different methods which provide full, continuous support to the object and distribute the weight of the textile evenly during vertical exhibition. Ms. Tarleton will attend Advisory Group meetings and provide a professional recommendation for the best method to display the Panorama.

**Design Principles, Karen Alves, Principal**, is an experienced graphic design firm that provided graphic design services for the 2012-2014 NEH-funded exhibition *Energy & Enterprise: Industry and the City of New Bedford* exhibition. Ms. Alves will attend Advisory Group meetings and develop preliminary designs for exhibition panels and labels.

### **Collaborators**

**Brown University, Touch Art Gallery (TAG):** The Museum's collaboration with Brown University began in 2015 when staff was contacted by Massimo Riva (Professor of Italian Studies and Director of the Virtual Humanities Lab) and Peter Harrington (Curator, Anne S.K. Brown Military Collection). They were co-teaching "The Panorama and the 19th Century Visual Culture" and had been focusing on Brown's *Garibaldi Panorama*. To expand their understanding of the *Panorama* they scheduled a visit to the Museum to meet with Senior Maritime Historian Michael P. Dyer to learn about the history of whaling, and the specifics of how our *Panorama* had been created and displayed. This collaboration led to an introduction to Andy Van Dam, Professor of Computer Science. He had developed, with the support of Microsoft, the interactive Touch Art Gallery (TAG). His team provides Museum staff with TAG software, introductory training, and technical support, as needed.

**Mystic Seaport Museum, Mystic, CT:** Mystic Seaport has supported the NBWM's *Panorama* project for many years by providing climate-controlled storage space at no cost. Mystic Seaport has committed to acting as the traveling exhibition's second venue.

**New Bedford Whaling National Historical Park (NBWNHP)**, has provided significant support for the Panorama's stabilization and textile conservation needs. The NBWNHP is supportive of the travelling exhibition and will collaborate with the Whaling Museum to conduct related programming when the exhibition debuts in New Bedford. A member of the NBWNHP staff will sit on the Advisory Group.

### **Work plan**

Planning for *A Spectacle in Motion* will take approximately one year beginning in August 2017 and ending in July 2018. The NBWM has assembled an academic and specialist-based Advisory Group comprised of humanities scholars from a variety of disciplines, conservators, and exhibition advisors. Project Manager Dr. Christina Connett has worked with many of the scholars before and is confident that their expertise both in their respective field and in collaborating on exhibition planning of the type NBWM is undertaking will prove valuable not only for their individual backgrounds but as members of a carefully constructed team.

Museum staff will drive the project with the help of ConText as an exhibition planning consultant and Design Principles as graphic designer. During the planning process, the Museum will also consult with an exhibition installation expert. Prior to this hire, ConText will provide the Museum and Advisory Group with a set of recommendations for methods to vertically hang the *Panorama* to prevent damage and stress to the artifact. These recommendations will inform the exhibition planning process and will dictate the skill-set needed in an exhibition installation firm.

The work plan is divided into three phases: Research & Conceptual Design, Preliminary Design, and Final Planning.

## Research & Conceptual Design

**Prior to the grant period - August 2017:** As the conservators work on the *Panorama* in a public gallery, the Museum's curatorial interns, docents, and conservators will track frequently asked questions from the public as they relate to the *Panorama*'s history, content, and conservation.

**Outcome:** Determine a baseline for visitors' pre-existing knowledge about the *Panorama*, whaling, and maritime culture, and establish their areas of interest related to the exhibition.

**August 2017:** Staff will conduct a site visit to the Saco Museum in Maine to discuss their experience exhibiting the *Moving Panorama of Pilgrim's Progress*; conduct a conference call with the St. Louis Art Museum to discuss their experience exhibiting the Mississippi River Panorama in their collection; conduct a conference call with representatives of Gettysburg National Military Park to discuss their work with the *Gettysburg Cyclorama*.

**Outcome:** Develop an internal reference guide of vetted practices in vertically exhibiting panoramas.

**August 2017:** Conduct visitor surveys (timed during the busy summer season) for initial audience evaluation of the exhibition's content and themes.

**Outcome:** Identify entry points to connect with visitors on the *Panorama*'s content and themes to expand their understanding of the exhibition.

**September 2017:** Initial conference call/onsite meeting of Advisory Group where they will examine the *Panorama*, listen to an assessment of exhibition options prepared by ConText, and review project scope, proposed themes, and results of preliminary audience evaluation.

**Outcome:** Ensure that all of the Advisory Group members have an equal level of understanding regarding the complexity of exhibiting the *Panorama* and options for doing so, revise exhibition goals, refine exhibition themes, suggest potential host sites for the *Panorama*, conduct preliminary discussion of visitor experience and audience flow-through the exhibition.

**September 2017:** Museum staff will conduct outreach to museums and cultural institutions identified by the Advisory Group to gauge their interest in and capacity for hosting the traveling exhibition.

**Outcome:** Preliminary list of host venues for the traveling exhibition.

Deliverables from this phase will be the development of Conceptual Design Guidelines that address the following elements:

- Professional recommendation by textile conservators ConText for one or more ways that the *Panorama* could be safely exhibited
- Conceptual design of the *Panorama* exhibition and visitor experience based on conservator recommendations
- Refining of preliminary themes and development of preliminary content for each theme
- Preliminary budget and schedule for the project's fabrication and installation

NBWM will target the end of October 2017 to complete Research and Conceptual Design Phase and move directly into Preliminary Design as elements are reviewed and approved by the staff and Advisory Group.

## Preliminary Design Phase

Following the Research & Conceptual Design Guidelines, between November 2017 and April 2018, the goal of the preliminary design phase will be to flesh out the scope and character of the exhibition.

**November 2017:** Second conference call/onsite meeting of Advisory Group. During this meeting, the Group will review the Museum's resources for contextualizing the *Panorama* with artifacts, logbooks,

journals, letters, and photographs; they will also provide preliminary guidance on development of the *Panorama* narrative, tour, and education guide.

**Outcome:** Develop preliminary object list, refine exhibition themes, and development of program concepts

**December 2017:** Based on recommendations provided by ConText and the Advisory Group preliminary exhibition concept drawings will be developed by Museum staff. The Museum will hire an exhibition installer to engineer the preliminary design of the *Panorama* traveling exhibition including a configurable layout for positioning the Panorama, the digital display, and supplemental artifacts and materials which can flexibly accommodate a limited range of physical spaces.

**Outcome:** Development of preliminary exhibition design plan.

**December 2017 - March 2018:** Education staff will utilize the recommendations of the Advisory Group to focus their content research and drafting of programming material.

**Outcome:** Develop draft *Panorama* tour, develop lost narrative text, develop draft education guide.

**January - February 2018:** Staff will conduct follow-up with potential host institutions to assess their ability to host *A Spectacle in Motion* based on the preliminary designs and guidelines. Museum staff will conduct site visits as needed.

**Outcome:** Refine the list of potential host institutions to those that are a true fit for the *Panorama*'s scale, guidelines, and preliminary design requirements.

#### **January- February 2018:**

Specifically, deliverables from the Preliminary Design Phase will include:

- Preliminary layout of the exhibit describing how the various objects, images and digital projection will relate to the *Panorama* and reinforce its themes within known physical constraints
- Preliminary visitor experience plan
- Preliminary design of public programs
- Preliminary fabrication and installation schedule
- Final Preliminary Prototype design of the display mechanism
- Budget development

#### **Final Planning**

Between May – July 2018, staff and the Advisory Group will finalize planning for the exhibition.

**May 2018:** The third meeting of the Advisory Group will focus on review of all draft materials and development of final recommendations for Final Design Deliverables. Staff will also perform the draft *Panorama* digital performance for the Advisory Group for their feedback.

**Outcome:** Vetted recommendations and content for final deliverables.

**May - June 2018:** Prototype testing of the display mechanism for the *Panorama* and theatrical elements for digital performance.

**Outcome:** Identify any design issues that need to be resolved before fabrication.

**May - July 2018:** Prototype and beta testing with Museum visitor of *Panorama* tour, education content, and performance narrative.

**Outcome:** Identify and resolve any weak spots in communicating the *Panorama*'s educational goals

**May - July 2018:** Conduct final site visits for potential host institutions; identify best shipping options for traveling exhibit.

**Outcome:** Clear plan for traveling the exhibition to Mystic Seaport and other venues.

Museum staff and contractors will produce deliverables for Final Planning, which include:

- Elevation drawings of exhibits in the space
- Draft text and more detailed descriptions of exhibits and interactive features development of lost *Panorama* narrative
- Final exhibition outline and draft exhibition text
- Draft designs and mock-ups of exhibition panels
- Final plan for hanging the *Panorama* both in New Bedford and Mystic Seaport
- Final plan for digitally displaying the *Panorama* at different venues
- Letters of commitment from additional venues
- Production of *A Spectacle in Motion* Traveling Exhibition Guide, which would include the following:
  - Dimensions
  - Final visitor experience plan
  - Final marketing plan
  - Final programming plan
  - Letters of commitment from additional venues

### **Project funding**

The Museum is confident that, if awarded this Planning Grant, the project will be prepared to enter the final design, fabrication and implementation phase by Summer 2018. To date, the Museum has raised over \$275,000 for the *Panorama*'s conservation and digitization and expects to receive comparable support for the *Panorama* exhibition. Several institutional funders and private individuals with close-ties to the Museum have recently expressed interest in the project.

Proposals will be submitted to the following prospective donors over the next year for both exhibition planning and implementation:

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Based on these applications, a conservative projection of \$42,261 is factored into the attached budget under third-party contributions. An NEH Planning Grant will allow the Museum to effectively leverage private contributed funds to complete the planning phase and allow the project to continue into implementation shortly after planning is complete.

**Project Team**

**James Russell** (President & CEO, New Bedford Whaling Museum)

**Christina Connett, Ph.D.** (Curator of Exhibitions and Collections, New Bedford Whaling Museum)

**Sarah Rose, MBA, MAT** (Vice President-Education and Programs, New Bedford Whaling Museum)

**Jordan Berson** (Director of Collections, New Bedford Whaling Museum)

**Michael P. Dyer** (Senior Maritime Historian, New Bedford Whaling Museum)

**Michael Lapides** (Director of Digital Initiatives, New Bedford Whaling Museum)

**Arthur Motta** (Curator of Old Dartmouth History, New Bedford Whaling Museum)

**Humanities scholars, consultants, and collaborating institutions**

**Carlos Almeida, Ph.D.** (Director of LusoCentro, Bristol Community College)

**Onesimo Almeida, Ph.D.** (Professor of Portuguese and Brazilian Studies, Brown University)

**Mary K. Berkaw Edwards, Ph.D.** (Professor of English, University of Connecticut)

**Russell Potter, Ph.D.** (Professor of English and Cultural Studies, Rhode Island College)

**Robert Wallace, Ph.D.** (Professor of Literature and Language, North Kentucky University)

**Julie P. Winch, Ph.D.** (Professor of History, University of Massachusetts Boston)

**Consultants**

**Kate Tarleton** (Principal, ConText)

**Charlotte Hamlin** (Principal, ConText)

**Karen Alves** (Principal, Design Principals)

## **WORK EXPERIENCE**

### **New Bedford Whaling Museum**

*President and CEO*

2008—Present

- Ensured a balanced operating budget of \$3.8M for all nine fiscal years
- Renovated the 1916 Bourne Building with a \$4M campaign
- Built a new 20,000 sq ft education center
- Enhanced existing and built new constituencies to strengthen the Museum's presence in the community
- Navigated a switch from public sector reliance of 37% to under \$5% in two years
- Conducted 3 capital campaigns
- Grew attendance to 100,000 per year
- Eliminated long term debt and increased the endowment from \$3.8M to \$100M
- Established the museum as a community anchor
- Opened a satellite whaling museum in Cabo Verde in 2015
- Manage a staff of 25 full-time and 10 part-time employees, as well as a volunteer corps of 163 members—97 of whom are Museum docents

### **International Yacht Restoration School & The Museum of Yachting**

2004—2008

*Vice President, Museum of Yachting and Development*

- Rapidly established a “culture of giving” at the school when the founder and chief benefactor resigned.
- Turned school finances around and grew philanthropy from \$350k to \$1.3MM in 4 years.
- Fund raising success established Board confidence to adopt an aggressive growth policy.
- Designed and executed an effective national and international fund raising strategy.
- Instituted an annuity based, robust Major Donor program.
- Conducted a \$9.8MM capital campaign to restore a historic mill building.
- Directed the highest grossing gala in Newport in '07 & '08. These major summer events grew from \$130k in '04 to \$650k in '07 and \$660k in '08. Secured a \$100k title sponsor and secondary sponsors.
- Established an entrepreneurial spirit and created alternate revenue streams (facility rentals, on and off-site events, merchandising, etc.).
- Implemented on a merger with a synergistic non-profit—The Museum of Yachting.
- Successfully delivered on opening and reinventing The Museum of Yachting.
- Structured 4 travelling exhibits.
- Managed a 4 person development department, 4 person museum staff plus volunteers.

### **Herreshoff Marine Museum/America's Cup Hall of Fame**

1999—2004

*Director of Development*

- Record fundraising year with \$3.25MM raised in 2001.
- Recorded the institution's first 7 figure gift.
- Coordinated work with lobbyists in Washington resulting in 6 figure gifts from federal and state sources.
- Managed and directed Hall of Fame induction ceremonies in England, New Zealand and New York.
- Solicited and received multiple 5 & 6 figure gifts from major donors, corporations & foundations.
- Secured seed funding to establish an endowment.
- Grew top membership group (criteria: donate \$1,000/yr for 10 years) from 21 in 1999 to 110 in 2003.

### **Boston Center for the Arts, Boston, MA**

1997—1999

*Director of Development and Marketing*

- Directed annual giving, cultivation of individuals and major donors by 33%.
- Directed grant writing to foundation, corporate, and government agencies by 14%.
- Oversaw the completion of a \$1.2 million capital campaign for the renovation of the Cyclorama.

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- Oversaw increase in rental usage by 90% from 9% to 15% of annual budget.
- Implemented a new branding initiative for print and web.

**Attleboro Museum, Attleboro, MA**

1994—1997

*Director*

- Directed the successful relocation of the museum to downtown Attleboro.
- Directed the renovation and adaptive reuse of a vacant department store into a 2 acre arts center.
- Established the museum as a vital cultural force in the Attleboro area.
- Created relevant programs and activities and established strategic partnerships in the community.
- Increased attendance from under 8,000 to 25,000 per year.
- Directed the first major capital campaign which raised 1/4 million dollars in four months.
- Grew the operating budget from \$50,000 to \$200,000 in three years.

**Artist/Educator, Attleboro, MA**

1988-1994

- Founded an Arts Cooperative in Attleboro to promote local artists.
- Instructed and organized educational art courses for high school, college and the Attleboro Museum.
- Developed a specialized business in unique bronze statuary for recognition awards.
- Guest columnist for the Sun Chronicle newspaper.
- Exhibited in one-person and group shows throughout New England.
- Organized and instructed after-school and summer educational programs for youth.
- Guest art instructor at Wheaton College and the N. Attleboro School (1 semester ea).

**EDUCATION**

**Boston University Graduate School of Management, Boston, MA**

1998—

MBA (incomplete due to relocation to RI).

**Artist's Apprentice, Cambridge, MA**

1989—1991

Two year sculptor's apprenticeship with Dimitri Hadzi, Harvard professor emeritus; involved learning skills and techniques working under the guidance of a master artist; engendered a strong appreciation of the arts. Major projects included a pair of cast bronze sculptures for Sen. Tsongas in Lowell, MA, a 9' bronze sculpture at the Embarcadero Center in San Francisco, CA, and a 20' granite sculpture at the Federal Courthouse in Birmingham, AL.

**Harvard University, Cambridge, MA**

1984—1988

AB with focus on the engineering sciences and visual arts; electives included work at the Graduate School of Design; work with William Reimann, Harvard senior lecturer (emeritus).

Elected captain of the Track and Field team; presented The Bingham Award, Harvard's "Athlete of the Year" award in 1988; placed 3<sup>rd</sup> at the NCAA Track and Field competition in '87.

**BOARDS AND AFFILIATIONS**

Co-Chaired the *Charles W. Morgan* Homecoming

Past-President of the Southeastern Massachusetts Visitors Bureau

Board member of the Mayor's Regeneration Committee



## PROFESSIONAL EXPERIENCE

- NEW BEDFORD WHALING MUSEUM**, New Bedford, MA 2013-present  
***Curator of Exhibitions and Collections***  
 Senior staff manager of the Curatorial Department and Research Library. Responsible for the Curatorial and Library budgets, exhibitions and project management of installations, programming including conferences, curatorial lectures on and offsite, and coordination of online access and outreach for these departments. Collection includes over 50,000 objects from pre-Columbian artifacts to contemporary art, including American, European, and Asian fine and decorative arts, whaling tools and artifacts, textiles, ship models, scrimshaw, American art glass, and Japanese prints and scrolls.
- RHODE ISLAND SCHOOL OF DESIGN**, Providence, RI 2008-2013  
***Art History Professor***  
 Courses include *Cartography: A Sense of Place*, *Visual Culture*, *Methodologies*, and *The Visual Culture of Food*. Strong emphasis on multi-disciplinary approach and utilizing connections at national and international cultural institutions to build relationships with RISD community to benefit students' professional and academic goals.
- PRESERVATION SOCIETY OF NEWPORT COUNTY** 2012-present  
***Lead Scholar for The Newport Historic Urban Plan Project***  
 Lead research for project analyzing historic cartography and its relevance in explaining or influencing the cultural framework of the arts, architecture and urban design of Newport, RI.
- PROVIDENCE AFTER SCHOOL ALLIANCE**, Providence, RI 2012-2013  
***Manager of Donor Relations***  
 Development position in local and regional major donor strategies for a non-profit after school organization which supports equitable resource opportunities for middle and high school students in Providence.
- ASSET ARCHIVES**, Atlanta, GA 2008-2011  
***Director of Fine Arts Collections Management***  
 Specialized in tangible asset management for private, corporate and non-profit collections throughout the United States, which included project managing teams of qualified experts in diverse fields, philanthropic advisory, software inventory advisory for technical department, overseeing budgeting and managing teams. Private collections managed included American, Asian, European and Middle Eastern fine and decorative arts, and popular culture artifacts in major movie productions.
- UNIVERSITY OF MASSACHUSETTS, DARTMOUTH**, Dartmouth, MA 2004-5 and 2010-11  
***Art History Instructor***  
 Courses included survey courses on Art and Architectural History, *Modern Art*, *Minimalism*, *Cartography*, *Methodologies*, *Picasso* and *Impressionism to Symbolism*. Developed unique key department courses previously lacking in the undergraduate curriculum which have since been adapted and maintained.
- SWEDISH MEDICAL CENTER**, Seattle, WA 1996-1999  
***Chief Curator***  
 Chief Curator for Swedish Medical Center art collection, which is comprised of over 1,000 works of art by contemporary Northwest and Pacific Rim artists over several campuses. Work included recommendations for acquisitions to the arts advisory committee, facilitating commissions of contemporary site specific installations, installation project management, inventory and asset management, and working with the hospital staff and facilities to ensure security and maximize visitor experience.
- ARTFAIR/SEATTLE**, Seattle, WA 1996  
***Project Coordinator***  
 Logistics support for ArtFair/Seattle, which included over 50 national and international art galleries.
- SPINNAKER: THE OFFICIAL AMERICA'S CUP '95 ART GALLERY**, San Diego, CA 1994-1995

***Director and curator***

Directed and developed the gallery from its inception, established artist relationships, and curated shows of maritime works by artists from each country participating in the 1995 America's Cup.

**EDUCATION**

**UNIVERSITY OF VALENCIA**, Valencia, Spain

***Ph.D. Doctora "cum laude" en Historia del Arte con Mención Internacional (Doctor with Honors in Art History, with International Distinction)***

Dissertation entitled "Cartography as a Strategy of Empire in *Historia general de los hechos de los castellanos en las Islas i Tierra Firme del Mar Oceano* by Antonio de Herrera y Tordesillas." Focus is on the cartographic elements that legitimized the official history of the Spanish presence in the Americas using Christian and classical iconographical structures and humanist historiographical templates using an art historical methodology. Courses included historic urban planning, architecture and cultural patrimony of the region.

**UNIVERSITY OF AUCKLAND**, Auckland, New Zealand

***MA. First Class Masters with Honors, Art History***

Thesis entitled "Edward S. Curtis and Charles F. Goldie: An Investigation of Cultural Accessibility and Meaning." This work emphasized the challenges referencing western ethnographic narratives as a resource for cultural heritage.

**NORTHWESTERN UNIVERSITY**, Evanston, IL

***BA in Art History with Honors***

Honors Thesis entitled "Anti-Semitic Images in the Middle Ages" which investigated medieval European anti-semitic propaganda in art, literature and popular culture.

**ST. GEORGE'S SCHOOL**, Newport, RI

**SELECTION OF EXHIBITIONS**

- *Inner Light: the World of William Bradford*, 19<sup>th</sup> century painting, photography, prints, and library archive exhibition, 2016 NBWM
- *Oásis* contemporary photography exhibition of work by Portuguese artist Nuno Sá, 2016
- *International Gallery* exhibition highlighting the Museum's international collections of maps, Library materials, Japanese prints and drawings, South Pacific artifacts, and paintings from Holland, Italy, Spain, Norway, etc.
- *Yankee Baleeiros! The Shared Legacies of Luso and Yankee Whalers*, NBWM traveling exhibition shown in New Bedford, Dorchester, San Diego, San Francisco, and Pawtucket during 2014-2015
- *Of Earth and Sea: Contemporary Artists Respond to the New Bedford Whaling Museum Collection*, opened March 2015 NBWM
- *Around the World and Back Again: New Bedford Artists Abroad*, opened October 2014 NBWM
- *Energy and Enterprise: Industry and the City of New Bedford*, opened April 2015 NBWM
- *International Gallery* permanent installation, opened May 2015 NBWM
- *For the Love of Beauty: The American Aesthetic Movement in New England Fine and Decorative Arts*, opened June 2015 NBWM
- *The Art of Seeing Whales*, opened July 2014 NBWM
- *Harboring Hope in Old Dartmouth*, New Bedford Whaling Museum, New Bedford, MA, 2014 NBWM
- *Treasures of the Whaling Museum: Touchstones to the Region's Past*, opened September 2015 at NBWM
- Guest curator, Redwood Library and Athenaeum, *A Sense of Place: Exploring Newport and Narragansett Bay Through Historic Maps*, March 7- December 29, 2011. <http://www.newportseen.com/archived-news/comparative-cartography-understanding-place-and-history-through-historic-maps/>
- Guest Co-Curator for *2009 East | West Emerging Artist Exchange* exhibition at the Center of Contemporary Arts (CoCA), Seattle in 2009. Co-Curator for show of 28 emerging MFA and BFA graduates from East and West coast schools including Rhode Island School of Design (RISD), University of Washington and Cornish. <http://www.cocaseattle.org/archive2009.html>

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## PROFESSIONAL EXPERIENCE

### **New Bedford Whaling Museum – New Bedford, MA**

**2014- Present**

#### **Vice President, Education and Programs**

Oversee the Museum's education effort by implementing its strategic vision and communicating the mission and goals to various audiences.

- Lead staff responsible for a comprehensive K-12 school visitation program, the High School Apprenticeship Program, digital initiatives, publications, volunteer program, and community outreach
- Articulate educational mission and goals to private donors and institutional funders
- Steward foundation relationships and administration of departmental specific grants, including accountability to funding organizations
- Interpret exhibits to create interactive displays for optimal education experience
- Report regularly to Education Committee and Board of Trustees on strategic vision for, and tactical implementation of educational programs

### **The Park School - Brookline, MA**

**2004 - 2014**

#### **First Grade Teacher**

**2005 - 2014**

Taught in self-contained classroom in a metropolitan, multicultural, independent school.

- Instructed reading, writing, mathematics, and social studies through multi-sensory, differentiated, targeted instruction
- Identified students with learning differences and social and emotional needs requiring diagnosis and intervention, consulted with families about these opportunities, and implemented appropriate solutions working closely with families, clinicians, and Park's reading specialist, math specialist, and academic support team
- Integrated technology in the classroom using multiple media, and served as pilot classroom for 'Park 21' technology initiatives
- Conducted parent/teacher conferences and wrote formal student evaluations twice a year
- Developed new project-based social studies curriculum in collaboration with First Grade team
- Utilized various curricula: Foundations by Wilson Language Training, Units of Study for Teaching Reading and Writing by Lucy Calkins, Comprehension Toolkit by Stephanie Harvey, Investigations by TERC, Connecting Arithmetic to Algebra by Virginia Bastable

### **Faculty Leadership Grant Recipient - *Best Practices for Academic Support***

**2013 – 2014**

Awarded grant with two colleagues to recommend restructuring of Park's academic support department

- Collected data from all constituents; faculty, Board of Trustees, learning specialists, tutors, parents
- Visited targeted schools around United States
- Evaluated models of academic support specific to each division
- Delivered recommendations to Park's Board of Trustees, administrators, and faculty

### **Faculty Compensation Committee, Co-Chair**

**2008 - 2014**

Appointed by Head of School to lead a group of 15 teachers from all three divisions of the school in discussions about salary and benefits.

- Worked closely with the Head of School and Head of Finance and Operations on faculty related issues of compensation, benefits, insurance, employment contracts, and job responsibilities
- Met with Board of Trustees Finance Committee annually to discuss tuition, financial aid, and compensation

### **Private Tutor**

**2008-2016**

Instructed Kindergarten – Grade 8 students in reading, writing, mathematics and executive function skills throughout the school year and during the summer.

**United States Trust Company of New York - New York, NY****1985 - 1996****Vice President, Private Banking****1988 - 1996**

Developed and maintained profitable banking relationships with principals of many investment banks, private equity and leveraged buyout firms, entrepreneurs, other affluent individuals and families, and selected specialized finance boutique firms.

- Acted as primary relationship manager for all banking, investment management, trust, and custody services delivered to clients with specific responsibility for all aspects of lending and deposit products
- Produced sales results by understanding each client's financial needs and creating targeted business development plans
- Consistently recognized as a top producer of revenue from cross sales of all bank offerings
- Served as primary US Trust contact for new banking relationships with major Wall Street firms
- Served as the Private Banking representative on the team that created US Trust's first bank-wide Customer Information System and on-line banking offerings

**Various corporate training and portfolio assistant positions****1985 - 1988****EDUCATION AND CERTIFICATIONS**

Academy of Orton-Gillingham Associate Member

MAT, Simmons College, Boston, MA

2005

Executive MBA, New York University, Stern School of Business

1991

BA, Economics, Wheaton College, Norton, MA

1985

**PROFESSIONAL DEVELOPMENT**

Columbia University Teachers' College Reading Institute, Columbia University Teachers' College Writing Institute Level 2, Wilson Language Training, Wilson Foundations, Responsive Classroom, Stephanie Harvey Reading Comprehension Institute, TERC Algebraic Thinking Throughout the Grades, Mount Holyoke Connecting Arithmetic to Algebra, Pamela Penna Differentiated Instruction

**PUBLICATIONS**

- American Alliance of Museums – Annual Meeting & Museum Expo Presenter – May 2017
- Museum-University Partnerships Transforms Teenagers' Futures – Journal of Museum Education, Peer reviewed publication. - November 2016
- Why Host a High School Apprenticeship Program – Institute of Museum and Library Services. - August 1, 2015
- Contributor – The Clay Center for Young Healthy Minds at Massachusetts General Hospital, Processing speed video. - spring 2015
- Endorsed Bright Kids Who Can't Keep Up by Ellen Braaten, PhD. and Brian L.B. Willoughby, PhD

**BOARDS AND AFFILIATIONS**

- New Bedford Education Foundation – Board of Trustees
- New Bedford Cultural Council – Board member
- Fishers Island Library Association – Board of Trustees, Fundraising Chair

# D. Jordan Berson

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Tel: [REDACTED]

E-mail: [REDACTED]

## **EXPERIENCE**

### **Director of Collections**

**New Bedford Whaling Museum, New Bedford, MA**

**2013-present**

- Catalog and record movement of all incoming and outgoing collections manually and electronically.
- Arrange and rehouse collections for improved storage, access and safe handling.
- Maintain and organize five large storage facilities, including environmental monitoring and pest management.
- Prepare objects for shipment, exhibition and loans.
- Actively preserve all categories of museum collections, including hiring and collaboration with conservators.
- Inventory and appraise collections to identify condition issues, object locations, and ways to expand / improve collection.
- Manage staff and interns to follow through with all of these activities as well as other day to day operations.

### **Conservator**

**Smithsonian Institution: National Anthropological Archives, Washington DC**

**2011-2013**

- Conduct condition assessments of manuscript collections, prioritizing materials for conservation and rehousing.
- Perform wide range of treatments, including photo-documentation and reporting.
- Arrange and rehouse collections for improved storage, access and safe handling.
- Outfit paper conservation lab, manage supply inventory and orders, maintain and repair laboratory equipment.
- Facilitate mass digitization program, preparing fragile objects for imaging.
- Train staff and interns to assist in various capacities with the operation of the paper lab.

### **Conservation / Curatorial Intern**

**New Bedford Whaling Museum, New Bedford, MA**

**2010-2011**

- Repair and conserve collections material for museum and research library including books, photographs and manuscripts.
- Conduct in-house training, workshops and demonstrations for staff including disaster recovery, collections care, archival storage practices, paper deacidification and other related topics.
- Monitor, assess and improve environmental conditions including light levels, pest activity, and other concerns.
- Survey holdings for acidic paper to determine overall conditions and facilitate appropriate long-term collections-care strategy.
- Assist with exhibit planning, installation, lighting, display fabrication and security.
- Provide photo-documentation and condition reporting in preparation for loans, exhibit and conservation treatment.
- Catalog assets with adherence to MARC and internal standards

### **Archivist**

**WGBH Educational Foundation, Boston, MA**

**2002-2008**

- Facilitated delivery of incoming collections from productions to foundation archives.
- Processed and accessioned all incoming materials; groomed data and databases.
- Trained staff on proper use of databases, and protocol for metadata creation.
- Initiated and managed project to rehouse and catalog WGBH's vast slide-image collection.
- Organized monthly archival film screenings; handled public relations and scheduling of special guests.
- Helped plan and execute two-year move of archives facility including collections appraisal and reorganization.
- Created keyword lexicons for categorizing moving image content by subject, standardizing vocabulary and improving access.

### **Librarian**

**FOX News, New York, NY**

**1998-2001**

- Supported production by providing current and historical news footage, Fox Movietone newsreels, and past station programming to producers, reporters and talent.
- Researched historical information and located footage using resources including in-house databases, paper files, microfilm, and records of the National Archives.
- Provided expertise and efficiency critical to live-broadcast production and programming deadlines, by independently staffing the Fox News videotape archive whenever necessary.
- Categorized, organized and catalogued a large volume of footage to maintain a busy tape-library.
- Compiled/edited large volume of incoming file footage to archive and feed to Fox affiliate stations internationally.
- Assisted producers to fulfill their needs during long-term assignments, including reviewing preliminary scripts while compiling all footage for the projects.

**Production Assistant**

**RSA/Black Dog Productions, New York, NY**

**1997-1998**

- Coordinated talent and production crews at fast-paced video production house.
- Procured equipment, services, and props for production.
- Located and correlated graphic images for directors.
- Organized and created print media reference library, including conceptual images and location photography.

**EDUCATION**

**BS - Corporate Communication**, Ithaca College, Ithaca, NY: 1996

**MS - Library & Information Science**, Simmons College, Boston, MA: 2004

**CAS - Book & Paper Conservation**, University of Texas, Austin, TX: 2011

# Michael P. Dyer

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§ [mdyer@whalingmuseum.org](mailto:mdyer@whalingmuseum.org)



## EXPERIENCE

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### Senior Maritime Historian, New Bedford Whaling Museum

2013- Present

2015: Research, writing and installation of exhibition, *The Storied Waves of Ahab's Research*. Research, writing and documentation of the conservation project to preserve Purrington & Russell's 1849 "Grand Panorama of a Whaling Voyage Round the World." 2014: writing and installing two exhibitions, *Energy & Enterprise: New Bedford's Industrial Evolution*, and *Harboring Hope in Old Dartmouth: The Early Settlement of the Old Dartmouth Region*, managing the NEH funded local history symposium preparatory to *The River and the Rail*, grant writing and major whaling history research toward a new book, *The Art of the Yankee Whale Hunt*. Public outreach and education programs regularly scheduled. Sailed as a 38<sup>th</sup> Voyager onboard the Mystic Seaport Museum bark *Charles W. Morgan's* historical summer sail.

### Maritime Curator and Librarian, New Bedford Whaling Museum

2001-2013

Supervising two full-time staff members, interns and volunteers, responsibilities included exhibition development and installation of exhibitions, *Visualizing Melville, A Whaling Voyage Round the World, Go A' Whaling I Must, The Cape Verdean Maritime Gallery, The Azorean Whalemen Gallery, From Pursuit to Preservation, From New Bedford We Set Sail*. Public presentations for local and international audiences, acquisitions research, de-accessioning, board relations through the Collections Committee and the Scholarship and Publications Committee and others.

### Curator of Maritime History and Librarian, Kendall Whaling Museum 1994 to 2001.

Engaged in extensive collections research for acquisitions and exhibitions, regularly scheduled gallery talks, intern and volunteer training and management, scholarly publication output.

### USA Gallery Inaugural Fellow, Australian National Maritime Museum

Fall, 2008

Engaged in original research around US/Australian foreign relations via the whaling industry.

## EDUCATION

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### Master of Arts - American Studies. Pennsylvania State University, Harrisburg, PA, 1996

Thesis focus: History and bibliography of illustrated American whaling narratives.

### Bachelor of Arts – U.S. History. York College of Pennsylvania, York, PA, 1987.

Academic focus: 20<sup>th</sup> century U.S. foreign policy and the Cold War.

### Certificate of Completion – Maritime History. The Munson Institute of Maritime Studies, Mystic Seaport Museum, Mystic, CT, 1995.

Completed two courses of study: Life at Sea and America Goes to Sea.

## SKILLS

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Expert in American whaling history, museum exhibit design and installation, scholarly research and writing, maritime bibliography and objects cataloging. Special skills and interests include salt water fly fishing, green woodworking, chair making, wood identification, public speaking, 19<sup>th</sup> century American literature including Frederick Douglass, Herman Melville, Mark Twain and Emily Dickinson. Especially skillful in the identification of whaling imagery in many formats and mediums including ivory, paper, paintings and prints.

## Michael Lapidès

### Director of Digital Initiatives, New Bedford Whaling Museum

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[mlapides@whalingmuseum.org](mailto:mlapides@whalingmuseum.org)

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#### PROFESSIONAL EXPERIENCE & PROJECTS

New Bedford Whaling Museum, 2001-present:

- Director of Digital Initiatives, interpreting collections using digital media to bring content to visitors, both in the museum, online and in schools, 2015-present
- Educator: teaching digital literacy to Museum apprentices, 2015 - present
- Managing Editor, *Treasures of the Whaling Museum; Touchstones to the Region's Past, 2015*
- Administrator for Google for Education platform, Museum education programs, 2015
- Develop Google sites for specific Museum programs: *Connecting Coastal Communities*, 2015
- Develop Google Classroom for Roosevelt Middle School project, 2015
- Project Director, *Old Weather Whaling*, logbook digitization, 2013-present
- Curator of *Arctic Visions: Away then Float the Ice-Island*, 2013-2014
- Curator of *100 Years of Mountain Photography: from Vittorio Sella and Bradford Washburn*, 2013
- Curator of crowd-sourced exhibition, *Signifying the Whale*, 2012 and online
- Curator of *Following the Panther: Arctic Photographs of Rena Bass Forman*, 2013
- Co-Curator of *Charmed by the Sea: One Hundred Fifty Years and more of Yachting on Buzzards Bay*, 2011
- Curator of *Working Waterfront, Photographic Portraits*, by Phillip Mello, 2009
- Curator of *Prescott Collection: Small Region, Wide World*, online 2008-present
- Co-Curator of *"Industry and Nature Collide: Photographs of Modern Shore Whaling Stations"*, 2007
- Curator of *Norman Fortier: A Storied Lens*, 2005
- Curator of *Wishing you Were Here: Postcard Views of the Old Dartmouth*, 2004
- Manage rebuild process of Museum's website, Drupal CMS, microsites, 2011-2015
- Developed the Museum's wiki for extending projects to new audiences via web, 2012
- Developed Museum's print-on-demand business, 2010
- Manage Museum's rights publication business, 2007-2014
- Manage Audio Tour and Oral History Projects, 2009-present
- Manage Museum's social networking: blog, flickr, Twitter, Vimeo, 2008-2015
- Manage Museum's Photography Database, "Rediscovery", 2002-2015
- Managing Editor of reprint of William Bradford's *Arctic Regions: Illustrated with Photographs taken on an Art Exhibition to Greenland*, 2013
- Managing Editor of *American Landscape and Seascape Paintings*, 2010
- Photographic Editor of *On the Wind: The Marine Photographs of Norman Fortier*, 2007

Steve Rosenthal Architectural Photography, 1991-2001:

- Managed studio and photo lab, photograph in studio and on location
- Built image and client database, client relations

#### AWARDS



- Fellowship Recipient, Massachusetts Artist Fellowship in Photography, 1988
- Awarded City of New Bedford Mayoral Commendation, recognizing arts and cultural contributions to the community, 2005

#### PROFESSIONAL DEVELOPMENT and PRESENTATIONS

- Presenter at the Second Half Fall Lecture Series, *The Analog / Digital Divide: Buried and Exposed in our Vaults*, 2015
- Presenter at Digital Commonwealth Conference, *Digitizing Collections*, 2014
- Presenter, John Nicholas Brown Center for Public Humanities and Cultural Heritage, "Digital Trends in Museums", 2009
- Presenter, American Association of Museums Annual Meeting, *Sharing Collections Online, from Monologue to Dialogue*, Chicago, IL, 2007
- Lecturer, New Bedford Cultural Collaborative: *"The Standard-Times Collection: Portraits"*, New Bedford, MA, 2007
- Participant: The Northeast Document Conservation Center, *The Tectonics of Digital Curation*, Cambridge, MA, 2010
- Participant: New England Archivists, *Our Digital Footprint, Archives in the Digital Age*, 2008
- Participant: The Northeast Document Conservation Center, *What's Wrong with this Picture: a workshop on preservation and digitization of photographs*, 2006
- Participant: George Eastman House and The Rochester Institute of Technology, *Preserving Photographs in a Digital World*, Certificate, 2002, Rochester, NY
- Student: The New England School of Photography, Creative Photoshop I & II, 2000, Boston, MA

#### EMPLOYMENT HISTORY

- 2015 - present, Director of Digital Initiatives, New Bedford Whaling Museum, New Bedford, Massachusetts
- 2012 -2015, Curator of Digital Initiatives, New Bedford Whaling Museum, New Bedford, Massachusetts
- 2009 - 2012, Director of Digital Initiatives, New Bedford Whaling Museum, New Bedford, Massachusetts
- 2005 – 2012, Curator of Photography Director of Digital Initiatives, New Bedford Whaling Museum, New Bedford, Massachusetts
- 2002 - 2004, Photo Archivist and Manager of Photographic Services, New Bedford Whaling Museum, New Bedford, Massachusetts
- 1991 - 2002, Manager of Photographic Services, Photographer: Steve Rosenthal Architectural Photography, Auburndale, Massachusetts
- 1986 - 1991, Sales Representative: Camstar Industries, New Haven, Connecticut
- 1982 - 1986, Artist, Photographer

#### EDUCATION

- Brown University, Bachelor of Arts, Providence, Rhode Island, 1991
- The School of the Museum of Fine Arts, Diploma, Boston, Massachusetts, 1982

**ARTHUR P. MOTTA, JR.**

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#### Professional Experience

2010- 2015	Curator, New Bedford and Old Dartmouth History New Bedford Whaling Museum
2010- 2015	Director, Marketing and Communications New Bedford Whaling Museum
2007- 2010:	Director Southeastern Massachusetts Convention & Visitors Bureau (SMCVB)
1998 – 2007	Director, Tourism and Marketing City of New Bedford, MA
1997-98	Director of Marketing New Bedford Economic Development Corp.
1996-97	Director of Marketing City of New Bedford, MA
1994-96	Creative Director, Retail Advertising and Marketing Strawberries Music, Inc., 205 Fortune Blvd., Milford, MA 01757
1987-94	Director, Creative Services, Advertising J. Baker, Inc./ Morse Shoe, Inc., 555 Turnpike Street, Canton, MA 02021

#### Education

1980	University of Massachusetts Dartmouth: BFA Design, magna cum laude.
1983	Bridgewater State University: Certificate, Advertising Copywriting.
1985-88	Syracuse University Graduate School, Newhouse School of Communications: Studies completed toward Masters Degree in Advertising Design and Communication: Television Studio Production, Advertising Design Case Studies and Projects I and II, Aesthetics, Mass Media Communications
1998	National Council for Urban Economic Development: Certificate, Economic Development Marketing
Present	University of Massachusetts Boston Graduate School: MA History track

#### Other training

2000	U.S. Coast Guard Auxiliary: Sailing certification
2003	American Red Cross: Adult CPR certification
2004	National Weather Service: Marine Weather Observer

2004	American Red Cross: Infant and Child CPR certification
2005	American Heart Association: AED adult/child/infant certification
2005	Conflict resolution for supervisors.
2007	GNB Voc-Tech Continuing Education: Certificate, Quick Books Pro
2009	University of Massachusetts Dartmouth CUSP: Financials for Non-Profits

#### Recognition

2009	Northeastern Economic Developers Assoc. Excellence in Literature/Promotion
2007	New Bedford City Council: Resolution
2007	Alliance for Community Media: Video Award for “Overall Excellence in Public, Educational and Government Access.”
2005	City of New Bedford: Mayoral Citation
2003	Downtown New Bedford, Inc.: Person of the Year Award
2002	American Lighthouse Foundation Award
2002	New Bedford Symphony Orchestra: Leadership For Stewardship and Guidance
2001	United States Coast Guard Public Service Commendation – Group One Boston
2001	Bristol County Regional Tourism Council Award
2001	UMASS Dartmouth /Slade’s Ferry Bank Center for Business Research: Outstanding Marketing Award
1990	City of New Bedford: Mayoral Citation, Community Leadership Arts/Culture

#### Affiliations

Waterfront Historic Area League, board member 1997-2004  
 New Bedford Symphony Orchestra, board member 1989-2002  
 Old Dartmouth Historical Society, member since 1984  
 New Bedford Port Society, member  
 Prince Henry Society of Massachusetts, member  
 Fort Taber/Fort Rodman Historical Association, member  
 Southeastern Mass. CVB, board member 1997-2005  
 Southeastern Massachusetts Association of Radio Amateurs  
 New Bedford Festival Theater, board member 2009  
 United States Lighthouse Society  
 Whitfield-Manjiro Friendship Society, board member 2009  
 Dartmouth Heritage Preservation Trust, member  
 Society for Industrial Archeology, New England Chapter  
 Notary Public, 2019  
 City of New Bedford Community Preservation Committee, 2016-present

# Carlos Almeida, Ph.D

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## Professional Experience

- **Director, LusoCentro, Bristol Community College**  
Fall River, MA
- **Professor of Portuguese and Cape Verdean Creole Literature, Bristol Community College**  
Fall River, MA
- **Visiting Lecturer, Portuguese, University of Massachusetts Dartmouth**  
Dartmouth, MA
- **Faculty, Pedro Pires Institute for Cape Verdean Studies, Bridgewater State University**  
Bridgewater, MA

## Educational Experience

### Ph.D, University of Massachusetts Dartmouth

- **Dissertation:** “CABO VERDE: O DOCE E O AMARGO DA 1ª GUA O CULTO DAS 1ª GUAS – DO MAR E DA CHUVA – NA LITERATURA CABOVERDIANA DO PERÍODO CLARIDOSO AO PERÍODO PÓS-COLONIAL.”

## Committee Membership

- **New Bedford Whaling Museum, Cabo Verdean Advisory Committee**  
Member



NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill  
New Bedford  
Massachusetts 02740-6398

Tel 508 997-0046  
Fax 508 997-0018  
whalingmuseum.org

January 10, 2017

Dear NEH Selection Committee,

I am writing to affirm my commitment to serve as a scholar for the New Bedford Whaling Museum's planning grant application for a *Purrinton-Russell Panorama* exhibition. I will contribute my expertise in the historical connection between Cabo Verde and New Bedford.

The whaling industry forged deep connections between New Bedford and Cabo Verde, an island chain off the northwest coast of Africa. Around 1850, an increasing number of whalers from Cabo Verde joined the crews of New Bedford vessels and began to make their homes in the city. Their family members followed them to work in the textile and manufacturing industries. After the turn of the twentieth century, 70% of all Cabo Verdeans coming to the United States came through the Port of New Bedford. More than 250,000 Cabo Verdeans now live in the United States. They have settled largely in Massachusetts, with more than 10,000 living in New Bedford. The Panorama is an important document because it visually depicts the origins of the close relationship that Cabo Verde and the United States, particularly New Bedford, share. It also accurately depicts the Cabo Verdean islands of São Nicolau, Sal, and Fogo. The sections of the Panorama depicting these islands have been reproduced as traveling exhibition panels that traveled to California and to almost every island in Cabo Verde between 2014 - 2016. They have proven very popular and have taught Cabo Verdeans a great deal about their geography and cultural heritage.

As the Director of LusoCentro at Bristol Community College, I have spent my career advocating for the study of Cabo Verdean culture. As a member of the New Bedford Whaling Museum's Cabo Verdean Advisory Committee, I am confident that the Museum will approach the Panorama exhibition in a holistic manner that embraces its themes of diversity and global connections. I look forward to the potential of this exhibition and believe it will draw many partners and host venues.

My commitment to the project involves participation in Advisory Meetings to help the Whaling Museum flesh out the exhibition's themes, content, and artifacts, and reviewing exhibition planning documents for the connections between Cabo Verde and the United States.

Sincerely,

Dr. Carlos Almeida  
Director, LusoCentro, Bristol Community College  
Professor of Portuguese and Cape Verdean Creole

## CURRICULUM VITAE

### 1. Personal Data

Onésimo Teotónio Almeida

Professor, Brown University, Department of Portuguese and Brazilian Studies

### 2. Home Address

(b) (6)

### 3. Education

1972, B.A. Portuguese Catholic University, Lisbon, Portugal

1977, M.A. (Philosophy) Brown University

1980, Ph.D. (Philosophy) Brown University (Thesis: *The Concept of Ideology - A Critical Analysis*)

### 4. a) Professional Appointments

2009 (June-December) – Chair, department of Portuguese and Brazilian Studies, Brown University

1990-to present, Professor, Portuguese and Brazilian Studies, Brown University.

1991-2003 Chair, Department of Portuguese and Brazilian Studies, Brown University.

1984 to present, Fellow, Wayland Collegium for Liberal Learning, Brown University; from 1980 to present University Course (UC 152, "The Shaping of World Views").

### c. Some Professional Activities

- Co-Editor, *e-Journal of Portuguese History*
- Co-editor, *Gávea-Brown*
- Editorial Board, *Portuguese Journal of Social Sciences*
- Founder and Director of Gávea-Brown Publications, publisher of books on Portuguese and Portuguese-American Letters and Studies (28 books published to date, plus 4 in process).
- Founder and Co-Editor of *Gávea-Brown*, (Bilingual Journal of Portuguese-American Letters and Studies), 1980 to present.

- Producer and Host of "Daqui e da gente," cultural program on Whaling City Cable-TV, Channel 20, New Bedford, MA (weekly from Nov. 79 to Dec. 84; bi-weekly from 1984 to present)

## 5. Publications/Books

With Otilia Pires Martins, eds, *Eugénio Lisboa: Vário Intrépido e Fecundo – Uma Homenagem* (Guimarães: Operaomnia, forthcoming October 2011)

With Leonor Simas-Almeida and Maria João Ruivo, *Fernando Aires – Era Uma vez o Seu Tempo* (Ponta Delgada: Instituto Cultural de Ponta Delgada, forthcoming December 2011) *Peso do Hifen. Ensaios sobre a experiência luso-americana* (Lisbon: Imprensa das Ciências Sociais, 2010)

*Açores, Europa – uma antologia*. Selecção, Organização e Introdução (Angra do Heroísmo: Instituto Açoriano de Cultura, 2010).

*De Marx a Darwin - A desconfiança das ideologias* (Lisboa: Gradiva, 2009).  
(2010 Seeds of Science Prize for the Humanities and Social Sciences)

Co-editor (with Leonor Simas-Almeida, *Eduíno de Jesus – A Ca(u)sa dos Açores em Lisboa. Homenagem de amigos e admiradores* (Angra do Heroísmo: Instituto Açoriano de Cultura, 2009).

Co-editor (with Alice Clemente), *George Monteiro: The Discreet Charm of a Portuguese-American Scholar* (Providence, RI: Gávea-Brown, 2005).

With A. Canas, L. M. Carolino and J. C. Brigola, *Dois Vultos Portugueses nos Alvores da Modernidade Científica* (Évora: Universidade de Évora, 2003. Partially reprinted in Instituto Camões website.

*National Identity - a Revisitation of the Portuguese Debate*. NUI Maynooth Papers in Spanish, Portuguese and Latin American Studies. No. 5 (Maynooth, Ireland: National University, 2002).

*Açores, Açorianos, Açorianidade–Um Espaço Cultural* (Ponta Delgada: Signo, 1989).

Selection, Introduction and Notes of *The Sea Within. A Selection of Azorean Poetry* (Providence, R.I.: Gávea-Brown, 1983). Excerpts, reprinted in *Açores/Poetas*, Special Edition for the II Conference of European Insular Regions, Council of Europe, P. Delgada, 1984.

*Da Vida Quotidiana na L(USA)lândia*. (Coimbra: Atlântida Editora, 1975).



BROWN

Department of  
Portuguese and Brazilian  
Studies

January 5, 2017

Dear Members of the NEH Selection Committee,

I am writing to affirm my commitment to serve as a scholar for the New Bedford Whaling Museum's planning grant application for a *Purrrington-Russell Panorama* exhibition. I will contribute my expertise in the historical connection between the Azores and New Bedford. I am thrilled to participate in this planning grant. As a Professor in Brown University's Department of Portuguese and Brazilian Studies, I have been teaching this subject for over thirty years and believe that it has broad appeal and national significance. I serve on the NBWM's Portuguese Outreach Committee and am appreciative of the Museum's efforts to engage New Bedford's Azorean community. The Whaling Museum has repeatedly demonstrated its commitment and ability to tell the story of New Bedford's connection to the Azores through artifacts and storytelling.

The Whaling Museum's decision to exhibit the full Panorama again after several decades in storage is a bold one and I look forward to watching the project unfold. I believe the Panorama is a wonderful tool to engage audiences near and far with the rich story of the American whaling industry and its global impact on literature, immigration, and cultural exchange. My commitment to the project involves participation in Advisory Meetings to help the Whaling Museum flesh out the exhibition's themes, content, and artifacts, and reviewing exhibition planning documents for the connections between the Azores and New Bedford.

This project has great value and I strongly recommend it for funding.

Sincerely,

Onesimo Almeida, Ph.D.  
Professor of Portuguese and Brazilian Studies.  
Renaissance and Early Modern Studies Program,  
Wayland Collegium for Liberal Learning



**Mary Katherine Bercaw Edwards**  
**Associate Professor of English**  
University of Connecticut

Department of English  
University of Connecticut at Avery Point  
1084 Shennecossett Road  
Groton, CT 06340  
860-405-9032  
mary.bercaw\_edwards@uconn.edu

Home address:

(b) (6)

**EDUCATION**

Ph.D. 1984 Northwestern University, English, Minor in American History  
M.A. 1981 Northwestern University, English  
B.A. 1979 Northwestern University, English

**DISSERTATION**

"Melville's Sources: A Checklist"

**PROFESSIONAL HISTORY**

2005-present	Associate Professor of English and Maritime Studies Faculty, University of Connecticut
2004-2005	Associate Professor in Residence, Dept. of English, University of Connecticut at Avery Point
2004-present	Graduate Faculty, Frank C. Munson Memorial Institute of American Maritime Studies (graduate summer program with credit through University of Connecticut)
2003-2004	Visiting Scholar, Dept. of English, University of Connecticut at Avery Point
1989-2004	Senior Lecturer in Literature of the Sea, Williams College-Mystic Seaport Program in Maritime Studies
1997-2001	Lecturer in Literature of the Sea, Graduate Liberal Studies Program, Wesleyan University
1991-2004	Lecturer, Frank C. Munson Memorial Institute of American Maritime Studies (graduate summer program with credit through University of Connecticut)
1986-1987	Visiting Faculty in Maritime Studies, Sea Education Association, Boston University
1982-1983	Lecturer in Literature and the Sea and America and the Sea, SeaQuarter Program, Northeastern University
1981-1985	Adjunct Assistant Professor in Literature of the Sea and Caribbean and American Maritime History, SEAmester Program, Southampton Campus of Long Island University

**AWARDS AND DISTINCTIONS**

Felberbaum Family Faculty Award for research at the Huntington Library in San Marino, CA, 2013.

University of Connecticut Humanities Institute Fellowship, 2012-2013.

John Gardner Maritime Research Award, 2010.

Faculty Research Award, University of Connecticut at Avery Point, 2009.

Nominated President of The Melville Society (the oldest single-author society in the United States), 2004. I was the youngest person and only the seventh woman nominated to this position in the sixty-year history of The Melville Society.

**LICENSE AND RELATED EXPERIENCE**

United States Coast Guard Master of Near-Coastal Auxiliary Sail Vessels of not more than 100 tons  
Circumnavigation of the globe aboard the 38-foot ketch *Natasha*, 1971-1975

Mary K. Bercaw Edwards, p. 2

## **PUBLICATIONS**

### **Books**

*Cannibal Old Me: Spoken Sources in Melville's Early Works*. Kent, OH: Kent State University Press, 2009.

*Melville's Sources*. Evanston, IL: Northwestern University Press, 1987.

*Books on Melville 1891-1981: A Checklist*. Evanston, IL: Loose-Fish Books, 1982.

### **Edited Volumes**

Herman Melville. *Moby-Dick*. eBook edition. New York: Penguin, 2009. Includes eBook Notes; Filmography; Chronology; List of Suggested Readings; 4 original essays: "Moby-Dick in Popular Culture," "Melville's Whaling Years," "Cannibal Talk in Moby-Dick," "Sermons in Moby-Dick."

Herman Melville. *Omoo*. Ed. with Introduction and Explanatory Notes by Mary K. Bercaw Edwards. New York: Penguin, 2007.

*Ungraspable Phantom: Essays on Moby-Dick*. Proceedings of the Third International Herman Melville conference. Ed. John Bryant, Mary K. Bercaw Edwards, and Timothy Marr. Kent, OH: Kent State University Press, 2006.

Wilson Heflin. *Herman Melville's Whaling Years*. Ed. Mary K. Bercaw Edwards and Thomas Farel Heffernan. Nashville: Vanderbilt University Press, 2004.

Herman Melville. *White-Jacket*. Ed. with Explanatory Notes by Mary K. Bercaw Edwards. Modern Library Edition. New York: Random House, 2002.

*Encyclopedia of American Literature of the Sea and Great Lakes*. Mary K. Bercaw Edwards served as Assistant Editor. Westport, CT: Greenwood Press, 2001.

The Northwestern-Newberry Edition of *The Writings of Herman Melville*. Contributing Scholar to *Moby-Dick* (1988); *The Piazza Tales and Other Prose Pieces: 1839-1860* (1987); *The Confidence-Man: His Masquerade* (1984); *Israel Potter: His Fifty Years of Exile* (1982). Evanston and Chicago: Northwestern University and The Newberry Library.

### **Most Recent Articles**

Co-author with Wyn Kelley. "Melville and the Spoken Word." In Herman Melville, *Moby-Dick: A Norton Critical Edition: Third Edition*, forthcoming (December 2016).

"Sing in Me, Muse': Speech and Power in Melville's Writing." In *Facing Melville, Facing Italy*. Ed. John Bryant, Giorgio Mariani, and Gordon Poole. Rome, Italy: University of Rome Press, 2014: 11-24.

"Sailor, Writer, Metaphysician." *Critical Insights: Moby-Dick*. Ed. Robert C. Evans. Ipswich, MA: Salem Press, 2014: 25-41.

"Recontextualizing Melville's Monitor Poems." In *Melville as Poet: The Art of "Pulsed Life"*. Ed. Sanford E. Marovitz. Kent, OH: Kent State University Press, 2013: 25-35.

"'Very Like a Whale': Editions of Moby-Dick." *Historic Nantucket* (Spring 2012): 11-16.

"Sailor Talk in Melville and Conrad." In *Secret Sharers: Melville, Conrad and Narratives of the Real*. Ed. Pawel Jędrzejko and Milton Reigelman. Zabrze: M-Studio, 2011: 247-258.

"Questioning Typee." In *Melville and the Marquesas*, special issue ed. Henry Hughes. *Leviathan: A Journal of Melville Studies*, 11 (June 2009): 24-42.

**Re: Letter of Support for New Bedford Whaling Museum Panorama exhibition project**

To the NEH Selection Committee:

January 7, 2016

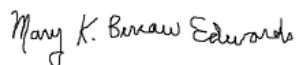
I write in strong support of the New Bedford Whaling Museum's application for NEH funding for an exhibition planning grant for "Grand Panorama of a Whaling Voyage 'Round the World."

As a member of the Melville Society Cultural Project (MSCP), I have had a 15-year affiliation with the New Bedford Whaling Museum, which houses the MSCP scholarly archive in its Research Library. Over the years, the Museum and the MSCP have collaborated on many programs, including the popular annual *Moby-Dick* Marathon, an international academic conference in 2005 on Herman Melville and Frederick Douglass in New Bedford, various teaching workshops, and numerous lectures, film showings, panels with visiting artists, and other events in the Museum's community. I know that the Museum's leadership and curatorial staff produce exhibitions of the highest production caliber, with engaging content and timely humanities themes.

I am especially interested in the Panorama exhibition project for several reasons. First, the Panorama is utterly engaging. Its very bulk is impressive. Nineteenth-century audiences were drawn to the Panorama when it was first exhibited as a moving picture of a voyage around the world, and that non-static quality is still absorbing. Audiences have the feeling of going back in time, of experiencing a historic moment, when they look at the Panorama. Second, as a Herman Melville scholar, I see many similarities between the Panorama and *Moby-Dick*. Both attempt to put into aesthetic terms the business of whaling. With the bulk and length of both, they also convey the richness and complexity of the world, especially its geography and ethnography. In different ways, *Moby-Dick* and the Panorama both raise universal and transcendent questions about what it means to be human.

My scholarship has concentrated on the South Pacific in the mid-19th century, the same time period as the Panorama. Melville spent four years at sea, 1841-1844, the same years as Benjamin Russell. I have heavily researched the South Pacific, especially interactions between islanders and whalers, so I am happy to contribute my scholarship to the exhibition in any way that is helpful. Finally, in addition to my work as a professor and Melville scholar, I have also worked in the Interpretation department at Mystic Seaport for the last 36 years. My role at Mystic Seaport will help both New Bedford Whaling Museum and Mystic Seaport as they plan the NBWM exhibition and the Mystic Seaport traveling exhibition.

I look forward to participating in this exciting endeavor and am committed to supporting its aims. Please write with any questions: <mary.bercaw\_edwards@uconn.edu>.



Mary K. Bercaw Edwards  
Associate Professor of English and Maritime Studies Faculty  
University of Connecticut

Curriculum Vitae

**Russell A. Potter**

Professor of English and Media Studies

English Department, Rhode Island College

Providence RI 02908

(401) 456-8652

<http://www.ric.edu/faculty/rpotter>

**I. Education**

Ph.D., English, Brown University, Providence, Rhode Island, 1991.

M.A., English, Syracuse University, Syracuse, New York, 1987.

B.A., Interdisciplinary Studies, The Evergreen State College, Olympia, Washington, 1983.

**II. Positions held**

July 2005 - present: Professor of English and Media Studies, Rhode Island College

July 1999 July 2005: Associate Professor of English, Rhode Island College

September 1995 - July 1999: Assistant Professor of English, Rhode Island College

September 1991 - May 1995: Assistant Professor of English, Colby College

**III. Publications**

**A. Books**

*Finding Franklin: The Untold Story of a 165-Year Search.* Montréal and Kingston: McGill-Queen's University Press, 2016

*PYG: The Memoirs of a Learned Pig.* Canongate Books (UK) 2011; Basil, 2012  
(Sweden) Viking Penguin (USA and Canada), 2012; Ithaki (Turkey) 2012; Einaudi  
(Italy), 2013.

*Arctic Spectacles: The Frozen North in Visual Culture, 1818-1875.* Seattle and London:  
University of Washington Press; Montréal and Kingston: McGill-Queen's University  
Press, 2007.

*Spectacular Vernaculars: Hip-Hop and the Politics of Postmodernism.* Albany: State  
University of New York Press, 1995.

## B. Contributions to Books

"Fact and Fiction in 'Northerns' and Early Arctic Films." In *Films on Ice: Cinemas of the Arctic*, edited by Anna Stenport and Scott MacKenzie. Edinburgh: Edinburgh University Press, 2015.

Introduction to a new edition of William Bradford's *The Arctic Regions* (1872). Boston: David R. Godine, in association with the New Bedford Whaling Museum, 2013.

"Showmen and Explorer-Showmen on the Panoramic Stage," in *North by Degree: New Perspectives on Arctic Exploration*, edited by Susan A. Kaplan and Robert McCracken Peck. Philadelphia: The American Philosophical Society, 2013.

"Exploration and Sacrifice: The cultural logic of Arctic discovery," in *The Quest for the Northwest Passage: British Narratives of Arctic Exploration, 1576-1874*, edited by Frédéric Regard. London: Pickering & Chatto 2013.

Chapters on "Sir Wally Herbert," "Fridtjof Nansen," and "Roald Amundsen" for *The Great Explorers*, edited by Robin Hanbury-Tenison, (London: Thames & Hudson, 2010).

"'Perilous Adventures, Wonderful Discoveries, and Singular Phenomena' -- American Panoramas of the Arctic Regions, 1855-1863," in *The Panorama in the Old World and the New*, edited by Gabriele Koller (Amberg: Büro Wilhelm / Verlag Koch, Schmidt, Wilhelm GbR, for the International Panorama Council, 2010).

"Distant Visions: The Poles in Western Visual Culture." Catalog essay for the exhibition "To The Ends of the Earth: Painting the Polar Landscape," Peabody Essex Museum, Salem MA, November 2008 - March 2009.

"Arctic," entry in *The Oxford Encyclopedia of the Modern World*, edited by Peter N. Stearns. (NY: Oxford University Press, 2008).

"History - Spectacle - Resistance," in *The Cultural Studies Reader*, 3<sup>rd</sup> edition, edited by Simon During. NY: Routledge, 2007.

Foreword to Martin Sandler, *Resolute: The Epic Search for the Northwest Passage and John Franklin, and the Discovery of the Queen's Ghost Ship*. (NY: Sterling Publishers, 2006).

"The Future is History: Hip-hop in the Aftermath of (Post)Modernity," chapter in *The Resisting Muse: Popular Music and Social Protest*, edited by Ian Peddie (Aldershot, Hampshire: Ashgate Publishing, 2006).

"Open Polar Sea," "Sir John Franklin," "Lady Jane Franklin," and "Sir John Ross," entries in *The Encyclopedia of the Arctic*, ed. Mark Nutall (NY: Routledge, 2004).

"Soul to Hip-Hop," chapter in *The Cambridge Companion to Pop and Rock*, ed. Simon Frith, William Straw, and John Street. (Cambridge: Cambridge University Press, 2001).



RHODE  
ISLAND  
COLLEGE

January 5, 2017

To: The National Endowment for the Arts

Re: Russell & Purrington's Grand Panorama of a Whaling Voyage 'Round the World

It's with emphasis and urgency that I write to you in support of the application of the New Bedford Whaling Museum for a grant supporting the conservation and exhibition of Russell & Purrington's Grand Panorama of a Whaling Voyage 'Round the World. Moving panoramas such as this one were once the most common form of public visual entertainment in the United States and much of Europe, drawing crowds throughout the 1830's, '40's, '50's and '60's. Generals and presidents endorsed them; writers such as Charles Dickens and Mark Twain depicted (and satirized) them, and notable artists such as Frederick Edwin Church and Jasper Cropsey contributed designs to them. Most importantly, tens of millions of people paid to see them; for many in the more far-flung parts of the United States, they constituted the only depiction of popular figures and current events available to everyone for the proverbial "one thin dime."

Some estimate that there may have been tens of thousands of these panoramas painted in their heyday – but today, scarcely twenty survive. This dire situation has, happily, coincided with a revival of scholarly interest, beginning in the 1980's and '90's with the work of media and art historians such as Stephan Oettermann, Gabrielle Koeller, and the late Ralph Hyde, and myself, this work culminated with Erkki Huhtamo's magisterial *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles* (MIT Press, 2013). As a result, among historians of pre-cinematic mass media, the moving panorama is increasingly well known, and additional research on its form, reception, and aesthetics is burgeoning. As one of the handful of surviving panoramas, as well as the sole representative of what was once a large genre of whaling-related panoramas, Russell and Purrington's painting is of great historical and artistic significance, an absolutely irreplaceable window into a vital part of our cultural and artistic history.

By conserving the panorama, and enabling its exhibition at multiple venues, this grant will support an enormous contribution to the public's awareness of this fascinating medium, and help preserve for all time a work of singular historical significance. I heartily endorse such funding, and the New Bedford Whaling Museum's laudable commitment to preserving and publicizing this unique painting.

Sincerely,

Russell A. Potter, Ph.D., FRCGS  
Professor of English and Cultural Studies  
Rhode Island College  
Providence RI 02908

**Robert K. Wallace**, Professor, Literature and Language, Northern Kentucky University, Highland Heights, Ky. 41099-1500

Phone (859) 572-5513; Fax (859) 572-6093; E-Mail wallacer@nku.edu

Home Address: (b) (6)

EDUCATION: Diploma Everett (Washington) High School 1962  
B. A. Whitman College (English major) 1966  
M. A. Columbia University (English) 1967  
Ph. D. Columbia University (English) 1972

TEACHING EXPERIENCE:

Assistant Professor, Northern Kentucky University	1972-76
Fulbright Professor, University of Deusto, Spain	1976-77
Associate Professor, Northern Kentucky University	1977-84
Full Professor, Northern Kentucky University	1984-91
Regents Professor, Northern Kentucky University	1991-present

FELLOWSHIPS AND AWARDS:

Phi Beta Kappa, *summa cum laude*, Whitman College  
Rhodes Scholar Finalist, Northwest Region, 1966  
Woodrow Wilson Fellowship, 1966-67; Edward John Noble Fellowship, 1967-70; New York State Regents Fellow, 1970-71  
NEH Summer Seminar on "Studying English Literature in Connection with Other Arts" (Robert Adams), U.C.L.A., 1974  
Midwest Book Award for *A Century of Music-Making*, 1976  
Fulbright Fellowship, University of Deusto, Spain, 1976-77  
Summer Research Fellowships, N.K.U., 1978, 1981, 1984, 1987  
Outstanding Professor Award, N.K.U., 1981 (first recipient)  
SAML A Book Award for *Jane Austen and Mozart*, 1982  
NEH Fellowship for College Teachers, 1984-85  
NEH Travel to Collections Grant, 1987  
Post-Corbett Award for *Emily Brontë and Beethoven*, Cincinnati, Ohio, 1987  
Regents Professor Award, NKU, 1991-97 (first recipient)  
NEH Fellowship for College Teachers, 1991-92  
Outstanding Book Award from CHOICE for *Melville and Turner*, 1994  
Reappointment as Regents Professor, 1997-present  
Ohioana Association Recognition for *Frank Stella's Moby-Dick*, 2002  
Independent Publisher Book Award Finalist for *Douglass and Melville*, 2006  
NKU Book Connection Selection for *Thirteen Women Strong*, 2009  
Outstanding Educator, Greater Cincinnati, *Cincinnati Magazine*, 2011

PUBLICATIONS AND EXHIBITIONS:

BOOKS

*A Century of Music-Making: The Lives of Josef and Rosina Lhevinne*. Bloomington: Indiana U P, 1976.  
*Jane Austen and Mozart: Classical Equilibrium in Fiction and Music*. Athens: U of Georgia P, 1983.  
Reprinted in paperback, 2009.  
*Emily Brontë and Beethoven: Romantic Equilibrium in Fiction and Music*. Athens: U of Georgia P, 1986.  
Reprinted in paperback, 2008.  
*Melville and Turner: Spheres of Love and Fright*. Athens: U of Georgia P, 1992.  
*Frank Stella's Moby-Dick: Words and Shapes*. Ann Arbor: U of Michigan P, 2001. Reprinted by Blue Heron Press, New York, 2007.

*Douglass and Melville: Anchored together in neighborly style.* New Bedford: Spinner Publications, 2005.  
*Thirteen Women Strong: The Making of a Team* [NKU's women's basketball team]. Lexington: University Press of Kentucky, 2008.  
*Dayton Floodwall Poems, 2009-2010.* Georgetown, KY: Finishing Line Press, 2012.  
*Heggie and Scheer's Moby-Dick: A Grand Opera for the Twenty-First Century.* Denton: U of North Texas P, 2013.

#### EXHIBITIONS CURATED (SELECTED)

*Maritime Prints from Herman Melville's Collection of Art*, New Bedford Whaling Museum, New Bedford, Massachusetts. June 1999-January 2000. Catalog. Traveled to South Street Seaport Museum as *Images behind the Words: Maritime Prints from Melville's Collection of Art*, Melville Gallery, New York City, May 25-November 5, 2000.

*Frank Stella at Arrowhead: An Exhibition in Celebration of the 150<sup>th</sup> Anniversary of the Publication of Moby-Dick*, Berkshire County Historical Society, Pittsfield, Massachusetts, mid-June to mid-October 2001.

*Artists after Moby-Dick: An Exhibition of Art, Books, and Manuscripts at the Hofstra Museum*, Hofstra University, September 4-October 28, 2001 (co-curator Elizabeth Schultz). Part of "Moby-Dick 2001, An Interdisciplinary Celebration" (Third International Melville Society Conference). Catalog essay: "Chasing Moby Dick across Paper and Canvas," 5-17.

*Frank Stella's Waves: Prints Inspired by Moby-Dick*, Melville Gallery, South Street Seaport Museum, New York City, October 2001-May 2002. Traveled to New Bedford as *Frank Stella's Moby-Dick: The Waves, 1985-89*, University Art Gallery (UMass-Dartmouth), New Bedford, MA, September 12-October 19, 2002.

"Meditation and water are wedded for ever": *Turner Seascapes from Melville's Collection of Art*, Berkshire County Historical Society at Arrowhead, Pittsfield, MA, June - September 2003.

"Dreamy, Shady, Quiet, Enchanting, Romantic": *Turner Landscapes from Melville's Collection of Art*, Berkshire Athenaeum, Pittsfield, MA, June - September 2003.

*Our Bondage / Our Freedom Frederick Douglass and Herman Melville* (with John Stauffer, Carl Cruz, Elizabeth Schultz). New Bedford Whaling Museum, May 12 - September 30, 2005. In conjunction with the International Conference *Frederick Douglass and Herman Melville: A Sesquicentennial Celebration* in New Bedford, June 22-26, 2005.

*Visions of Moby-Dick, Three Contemporary Artists: Aileen Callahan, George Klauba, and Mark Milloff.* New Bedford Art Museum, New Bedford, MA., June 6 - September 2, 2005. Co-curator Elizabeth Schultz.

*Moby-Dick: Heart of the Sea* (George Klauba, Robert McCauley, Kathleen Piercefield). Rockford Museum of Art, Rockford, Illinois, April 17 - July 5, 2009.

*Seeking Freedom in Present and Past: NKU Freedom Studies Student Artists*, Eva Farris Reading Room, Steely Library, Northern Kentucky University, September - December 2009.

*The Art of Seeing Whales: Highlights from the Melville Society Archive, the Elizabeth Schultz Collection, and the New Bedford Whaling Museum*, Center Street Gallery, New Bedford Whaling Museum, July 1, 2014 - January 2015.

"I took my Power in my Hand: NKU Students Create Emily Dickinson Art", Eva G. Farris Reading Room, W. Frank Steely Library, Northern Kentucky University, February 6 - May 8, 2015. Co-curator, Emma Rose Thompson.

*Moby Comes to Covington: Twenty Years of Moby-Dick Art by NKU Students.* Covington Branch of Kenton County Public Library, April 13 - May 15, 2015. Co-curator, Emma Rose Thompson.

*Matt Kish and Robert Del Tredici: Chasing the Whale and other Endless Pursuits.* Contemporary Arts Center, Cincinnati, April 15 - August 14, 2016. Co-curator Steven Matijcio.

*Adrift in the Wonderworld: Women Make Meaning of Moby-Dick* (Claire Illouz, Aileen Callahan, Kathleen Piercefield, Abby Langdon, Monica Namyar, Caitlin Sparks, Mary Belperio, Julia Oldham). Marta Hewett Gallery, Cincinnati, April 9 - May 28, 2016. Co-curator: Marta Hewett.

*Robert Del Tredici and Kathleen Piercefield: New Moby-Dick Art at the New Bedford Whaling Museum* (New Bedford MA: January 2017).



January 9, 2017

To the NEH Selection Committee:

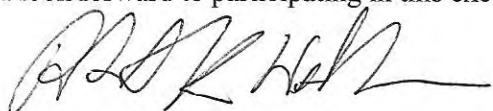
I write to support the New Bedford Whaling Museum's application for an NEH exhibition planning grant for the Purrington-Russell Grand Panorama of a Whaling Voyage 'Round the World' and to affirm my participation as an advisory scholar for the exhibition.

I believe that the Panorama exhibition is a nationally significant humanities project because it is such a unique, interesting, and informative record of our exploratory, cross-cultural aspirations and achievements across the globe in the mid-nineteenth century. The fact that this amazing work was hand painted, and that it brought together information from so many cultures across disciplines ranging from art and topography, to navigation and whaling, at a time when our current post-colonial powers were in the act of imposing their language, beliefs, and military superiority upon pre-colonial peoples results a highly entertaining and dreamlike pictorial narrative for viewers today that is also full of insights which remain deeply relevant to the physical and cultural worlds of the 21<sup>st</sup> century. Melville's *Moby-Dick*, written and published at almost exactly the same time, has a similar kind of range through cultures and subjects, which is one reason it remains so popular and influential today. There is no end the humanistic, interdisciplinary insight that can come from bringing this Grand Panorama of a Whaling Voyage and Melville's great whaling novel together for public programming and scholarly research. The New Bedford Whaling Museum, with its collections, its staff, and its long-term affiliation with Melville scholars, is ideally positioned to make the best possible imaginative and educational use of the Purrington-Russell Grand Panorama.

With my personal research interests in Melville and the Visual Arts as well as in cross-cultural interactions in the mid-nineteenth-century, I would relish the opportunity serve as a scholarly advisor to the whaling museum as it develops programming, and perhaps publications, relating to this Grand Panorama of a Whaling Voyage. The work I have done in writing books on Melville and Turner, on Frank Stella's *Moby-Dick*, and on Heggie and Scheer's *Moby-Dick* opera, in addition to the essays I have written about the 400-plus prints and engravings I have discovered from Meville's personal collection of art, have greatly sharpened my eye for both visual and verbal representation of the natural world. The book I wrote on Melville and Frederick Douglass, and the one I am currently writing on Frederick Douglass and anti-slavery enlightenment in Cincinnati, have sharpened and deepened my understanding of the barriers to interracial and intercultural understanding and to the need for overcoming them. My experience in curating a great number of exhibitions involving *Moby-Dick* and visual art, at the New Bedford Whaling Museum and elsewhere, will also be helpful to me in serving as an advisory scholar to the project the most relevant being the exhibition *The Art of Whaling* that I curated for the Whaling Museum to celebrate the visit made to New Bedford by the whale ship *Charles W. Morgan* in June 2014. The fact that I was one of the seven humanities scholars selected to sail on the *Morgan* on its 2014 voyage from Martha's Vineyard to New Bedford will also enrich my contributions to this project.

As a founding member of the Melville Society Cultural Project (MSCP), I have collaborated with the Whaling Museum's staff on numerous exhibitions and programs. I am deeply familiar with the Museum's artifacts and resources and look forward to advising on the exhibition's content and themes. I also have faith in the Museum's ability to execute this project at a high level.

I look forward to participating in this exciting endeavor and am committed to supporting its aims.

A handwritten signature in black ink, appearing to read 'R. K. Wallace', with a long horizontal flourish extending to the right.

Robert K. Wallace

Regents Professor of English

## **JULIE PATRICIA WINCH**

Department of History, University of Massachusetts Boston  
100 Morrissey Boulevard, Boston, MA 02125  
Email [Julie.winch@umb.edu](mailto:Julie.winch@umb.edu); Phone (617) 287-6881

### **EDUCATION**

**1982** Ph.D. in History, Bryn Mawr College  
**1979** M.A. in History, Bryn Mawr College  
**1976** M.A. in American Studies, London University  
**1975** B.A. in History, Cambridge University

### **TEACHING EXPERIENCE**

**1998--** Professor of History, UMASS Boston; Associate Professor (1992-1998); Assistant Professor (1985-92)  
**1983-85** Assistant Professor of History, Rhode Island College  
**1982-83** Lecturer in History, Bryn Mawr College

### **PUBLICATIONS**

#### **Books**

*Philadelphia's Black Elite: Activism, Accommodation and the Struggle for Autonomy, 1787-1848* (Philadelphia: Temple University Press, 1988)

*Cyprian Clamorgan's "The Colored Aristocracy of St. Louis"* (Columbia: University of Missouri Press, 1999)

*"The Elite of Our People": Joseph Willson's Sketches of Black Upper-Class Life in Antebellum Philadelphia* (University Park: Pennsylvania State University Press, 2000)

*A Gentleman of Color: The Life of James Forten* (New York: Oxford University Press, 2002). Recipient of American Historical Association's Wesley-Logan Prize

*The Clamorgans: One Family's History of Race in America* (New York: Hill & Wang, 2011)

*Between Slavery and Freedom: Free People of Color in America from Settlement to the Civil War* (Lanham, MD: Rowman & Littlefield, 2014). Named a CHOICE Outstanding Academic Title

#### **Articles and Book Chapters (Selected)**

"Philadelphia and the Other Underground Railroad." *Pennsylvania Magazine of History and Biography* 111 (January 1987): 3-26

"'You Have Talents – Only Cultivate Them': Philadelphia's Black Female Literary Societies and the Abolitionist Crusade." In Jean Fagan Yellin and John C. Van Horne, eds., *The Abolitionist Sisterhood: Women's Political Culture in Antebellum America* (Ithaca: Cornell University Press, 1994): 101-18

"James Forten, Sailmaker." *The Log of Mystic Seaport* 47 (Winter 1995): 66-76

"'You Know I am a Man of Business': James Forten and the Factor of Race in Philadelphia's Antebellum Business Community." *Business and Economic History* 26 (Fall 1997): 1-16



### Articles and Book Chapters (continued)

“James Forten, Conservative Radical.” In Peter Eisenstadt, ed., *Black Conservatism* (New York: Garland, 1998): 3-23

“‘No Common Lot’ – An African-American Sailor’s Half-Century at Sea in the Age of Sail.” In Glenn Gordinier, ed., *Race, Ethnicity, and Power in Maritime America* (Mystic Seaport Publications, 2005): 38-49

“‘Onward, Onward, Is Indeed the Watchword’: James Forten’s Reflections on Revolutions and Liberty.” In Timothy Patrick McCarthy and John Stauffer, eds., *Prophets of Protest: Reconsidering the History of American Abolitionism* (New York: Free Press, 2006): 80-89.

“The Making and Meaning of James Forten’s *Letters from a Man of Colour*.” *William and Mary Quarterly* 64 (January 2007): 129-38

“Sarah Forten’s Antislavery Networks.” In Kathryn Kish Sklar and James Brewer Stewart, eds., *Women’s Rights and Transatlantic Antislavery in the Age of Emancipation* (New Haven: Yale University Press, 2007): 143-57

“Borderlands of Empire, Borderlands of Race.” In Richard Bessel, Nicholas Guyatt and Jane Rendall, eds., *War, Empire and Slavery* (London: Palgrave Macmillan, 2010): 157-76.

“Self-Help and Self-Determination: Black Philadelphians and the Dimensions of Freedom.” In Richard Newman and James Mueller, eds., *Antislavery and Abolition in Philadelphia* (Baton Rouge: Louisiana State University Press, 2011): 66-89.

“‘A Late Thing I Guess’: The Early Years of Philadelphia’s African Masonic Lodge.” In Peter P. Hinks and Stephen Kantrowitz, eds., *“All Men Free and Brethren”: Essays on the History of African American Freemasonry* (Ithaca: Cornell University Press, 2013): 63-83.

“Friends, Family and Freedom in Colonial Philadelphia: A Black Slave-Owner Settles Her Accounts.” In Susan Kozel and Maurice Jackson, eds., *Quakers and Their Allies in the Abolitionist Cause, 1754-1808* (New York and London: Routledge, 2015): 39-53, 162-64.

### FELLOWSHIPS, GRANTS AND AWARDS (Selected)

- 2004** NEH Fellowship for College Teachers and Independent Scholars
- 2000** Chancellor’s Award for Distinguished Scholarship, UMASS Boston
- 1993** Archibald Hanna, Jr. Fellowship in American History, Beinecke Rare Book and Manuscript Library, Yale University
- 1992** NEH Research Fellowship, John Carter Brown Library, Brown University
- 1990** Paul Cuffe Memorial Fellowship for the Study of Minorities in American Maritime History, Munson Institute for American Maritime Studies, Mystic Seaport, Mystic, CT
- 1989** NEH Fellowship for College Teachers and Independent Scholars
- 1988** NEH Travel to Collections Grant
- 1988** Albert J. Beveridge Research Grant, American Historical Association
- 1987** Kate B. and Hall J. Peterson Fellowship, American Antiquarian Society



**HISTORY DEPARTMENT, CLA**  
UNIVERSITY OF MASSACHUSETTS BOSTON

100 Morrissey Boulevard  
Boston, MA 02125-3393  
P: 617.287.6860  
F: 617.287.6899  
<http://www.umb.edu/cla/history/>

January 11, 2017

Dr. Christina Connett  
Curator of Collections and Exhibitions  
New Bedford Whaling Museum  
18 Johnny Cake Hill  
New Bedford, MA 02740

Dear Dr. Connett

I am pleased to confirm my participation as a scholarly advisor for the New Bedford Whaling Museum's Panorama traveling exhibition. I look forward to working with the Museum's staff and other scholarly advisors to conceive of the exhibition's themes, content, and visitor experience.

I will support the planning of the Panorama exhibition through my scholarly expertise in maritime history in the Age of Sail. My research has brought me to the New Bedford Whaling Museum on numerous occasions, and I have had ample opportunity to work with the "team" at the Museum and to utilize its collections. I have also worked extensively at a number of other related maritime history sites and have consulted on various exhibition projects. Additionally, I am very familiar with the 19<sup>th</sup>-century genre of Panoramas because of the intersection of my research on maritime history with my scholarship on the antebellum antislavery movement. Panoramas like that of fugitive slave turned lecturer Henry "Box" Brown proved to be effective "tools" in spreading the abolitionist message. In helping to plan the New Bedford Whaling Museum's Panorama exhibition I will be able to "bring to the table" my expertise in two seemingly distinct but actually closely related areas.

I believe the Panorama traveling exhibition has great potential to engage broad audiences in America's maritime tradition. It will be an exciting challenge to work through the physical, interpretive, and experiential components of this exhibition.

I urge the NEH to fund this worthy project.

Sincerely,

*Julie Winch*

Julie Winch  
Professor of History  
University of Massachusetts Boston

## KATHRYN S. TARLETON

(b) (6)

### EDUCATION

Master of Science - Clothing, Textiles and Related Art 1992  
University of Rhode Island, Kingston RI  
*Concentration in conservation of costume and textiles*

Bachelor of Fine Arts - Artisanry/Fibers 1987  
Boston University Program in Artisanry, Boston MA  
*Concentration in hand weaving and surface design*

### PROFESSIONAL EXPERIENCE

Co-Owner, ConText Inc 2001-Present

Rochester MA, [www.contextinc.net](http://www.contextinc.net)

*ConText Inc specializes in the conservation of historic textiles, costume and fiber art. Services include examination, treatment, storage solutions, exhibition preparation/mounting and historic reproduction.*

#### Selected recent projects:

- Currently contract textile conservator for the New Bedford Whaling Museum's Grand Panorama of a Whaling Voyage 'Round the World (2016-Present). Designed and implemented conservation & stabilization treatments to prepare the object for vertical exhibition.
- Conserved Civil War era textiles for the Carlisle Historical Society, Carlisle, MA (2016). Designed conservation/stabilization treatments, exhibition mounts and storage methods for the objects.
- Conducted survey of the textile and costume collection for the Nashua Historical Society, Nashua, NH (2016). Reviewed storage areas, identified and prioritized conservation issues and made recommendations for improvement. Addressed conservation issues relating to specific objects in the collection.
- Contract textile conservator for "Art for Every Home: Associated American Artists" at Kansas State University Marianna Kistler Beach Museum of Art (2015). Examined, conserved and prepared for exhibition thirteen printed cotton textiles included in the exhibition.
- Contract conservator for Duxbury & Rural Historical Society's needlework sampler collection (2013-Present). Conducted survey of the collection, designed treatment and storage plans for the samplers. Conservation of individual samplers is ongoing.
- Contract conservator for Blithewold Mansion costume collection (2012-Present). Currently conserving a group of women's ensembles dating from 1903-1933 for exhibition at Blithewold in the spring of 2017.
- Contract conservator for "Homefront and Battlefield: Quilts and Context in the Civil War" at the American Textile History Museum and travel venues (2012-2015). Examined and treated 75 objects, consulted on mount design and fabrication.

Part-Time Faculty - History of Textiles 1999-2002

Rhode Island School of Design, Providence RI

*Developed and taught semester-long courses covering the history  
(ancient through modern) of eastern and western hemisphere textiles.*

Visiting Lecturer - History of Textiles 1997-2000

University of Massachusetts Dartmouth, North Dartmouth MA

*Developed and taught semester-long courses covering the history  
(ancient through modern) of eastern and western hemisphere textiles.*

Guest Curator – Asian Textile Gallery 2000

Museum of Art, Rhode Island School of Design, Providence RI

*Selected and researched objects and wrote text panel and object labels  
for “Cloth Without Weaving: Beaten Barkcloth of the Pacific Islands.”*

Conservation Intern – First Ladies’ Collection 1991

National Museum of American History, Washington DC

*Participated in all aspects of conserving the First Ladies’ costume  
collection, including examination, documentation, stabilization, custom  
dyeing and mount construction.*

PROFESSIONAL AFFILIATIONS

American Institute for Conservation, Associate member

AIC specialty group member: ‘Conservators in Private Practice’ and ‘Textile Study  
Group’

Sampler Consortium

LECTURE, WORKSHOP and PUBLICATION LISTS available upon request

# CHARLOTTE HAMLIN

[www.charlottehamlin.com](http://www.charlottehamlin.com)

[chamlin@umassd.edu](mailto:chamlin@umassd.edu)

## EDUCATION

<u>Master of Fine Art – Artisanry</u>	1998
University of Massachusetts Dartmouth, North Dartmouth MA	
<u>Master of Science, Cardiopulmonary Nursing</u>	1986
Boston University, Boston MA	
<u>Bachelor of Science in Nursing</u>	1982
Columbia University, New York NY	
<u>Bachelor of Arts in Anthropology</u>	1977
University of Pennsylvania, Philadelphia PA	

## PROFESSIONAL EXPERIENCE

<u>Coordinator for Graduate Studies and Research</u>	2013 – 2016
CVPA, University of Massachusetts Dartmouth, North Dartmouth MA	
<u>Full Time Lecturer</u> – Textile Design and Fiber Arts, Craft History, Graduate Fibers, Graduate Writing	2001- present
University of Massachusetts Dartmouth, North Dartmouth MA	
<u>Lecturer</u> – Textile History	2003-2004, 2010-2016
Rhode Island School of Design, Providence RI	
<u>Assistant Dean</u> , College of Visual and Performing Arts	2004 - 2010
University of Massachusetts Dartmouth, North Dartmouth MA	
<u>Co-Owner</u> , ConText Inc	2001- present
Private Practice – Conservation of Historic Textile, Costume and Fiber Art Rochester MA	
<u>Assistant to the Dean</u> , College of Visual and Performing Arts	2001-2004
University of Massachusetts Dartmouth, North Dartmouth MA	
<u>Visiting Assistant Professor</u> - Fibers	1999-2001
Program Coordinator, Spring 2001 Massachusetts College of Art, Boston MA	
<u>Visiting Lecturer</u> – Textile Design and Fiber Arts	1998-2000
University of Massachusetts Dartmouth, North Dartmouth MA	



Hamlin, p. 2

<u>Registered Nurse</u>	1982-1997
Positions at Beth Israel Hospital, University Hospital, New Bedford Community Health Center, Marin Oncology Associates, and Harvard Community Health Plan in surgical and community nursing, oncology research, and triage encompassing direct care, teaching, and leadership roles. Maintain current Massachusetts licensure.	

SELECTED HONORS

<u>Walter Cass Faculty Recognition Award</u>	2006
University of Massachusetts Dartmouth, North Dartmouth MA	
<u>Massachusetts Cultural Council</u> – Finalist in Sculpture/Installation	2001
Boston MA	
<u>Edward Albee Foundation</u> - Residency (one month)	2001
Montauk NY	
<u>Ucross Foundation</u> – Residency (one month)	1999
Clearmont WY	

EXHIBITION and PUBLICATION LISTS available on request

January 5, 2017

National Endowment for the Humanities  
400 7th Street SW  
Washington, DC 20506

Dear NEH Selection Committee,

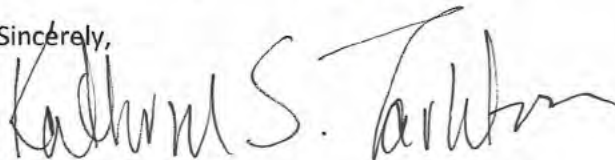
ConText is proud to provide consulting services to the New Bedford Whaling Museum for the textile conservation and exhibition preparation of the Purrington Russell Grand Panorama of a Whaling Voyage 'Round the World.

ConText has worked extensively with the Panorama for several years. In 2001, I worked with NBWM Conservator Robert Hauser to develop and implement the "Panorama Preservation Project," a year-long effort to document the condition of the entire panorama and improve its storage situation. With Robert, I designed protocols for examining and documenting the panorama and worked closely with the trained volunteers who carried out the condition reporting. We also devised and put into practice an improved storage plan for the multiple rolled sections of the panorama. In 2013 I served as a member of the NEH grant-funded Panorama Advisory Committee, which developed and published preservation protocols for the Panorama.

ConText's current scope of work for the Panorama exhibition includes textile stabilization and preparation of the artifact for vertical hanging. ConText began this work in December 2016, with completion anticipated in summer 2018. We began by testing several treatment methods and conservation-approved materials to develop a stabilization treatment protocol for the various types of condition issues known to be present on the panorama. The focus of protocol development is to design localized treatment methods which are physically supportive, minimally intrusive and visually non-disruptive. We are also testing methods of removing the 1970's-era Mylar backing from two 50' sections of the Panorama so those sections can be re-incorporated into the Panorama in their proper sequence. Working with NBWM curatorial staff, we are determining the most appropriate method of exhibiting the Panorama, testing different methods which provide full, continuous support to the object and distribute the weight of the textile evenly during vertical exhibition. ConText Inc's hourly fee for consultation and conservation is \$[REDACTED]

ConText looks forward to continuing to serve as a consultant on this project and I urge the NEH to support this unique and engaging exhibition.

Sincerely,



Kathryn S. Tarleton  
ConText Inc

## AREAS OF EXPERTISE

- Business and Marketing Consulting
- Branding: Strategic Positioning, Logo Design, Brand Development
- Web: Design, UI + UX, Site Organization, User Flow, Web-based Content Development, SEO
- Print: Design and Production of Marketing Materials from Sell Sheets to Catalogs and Publications
- Exhibit Design: 2-D and 3D, Interactive, Educational
- Integrated Marketing Campaigns: Direct Mail, E-Mail, Blog & Social Media
- Ingenuity & Nurture Marketing
- Photography & Illustration
- Training & Curriculum Development
  - Onsite | Offsite | Online
  - Educational Materials Including Screencasts and Printed Step-by-step Handouts
- Leadership & Team Building
- Motivational Management
- Creative Direction
- Project Management
- Promotional, Technical Writing
- Digital/interactive: Presentations, Story-boarding, Creative, Video Producer/Art Direction

## SOFTWARE HIGHLIGHTS

- Adobe Creative Suite
- Corel Draw Graphics Suite
- Microsoft Office Products
- Project Management Systems: Affinity Live, Teamwork, Harvest, Basecamp, among others
- Online Training, Screenshares & Screencasts

## SUMMARY OF QUALIFICATIONS

- **Disciplined professional** recognized for inspiring people and organizations with 28+ years in advertising, marketing, design and training.
- **Founding partner and president of Design Principles, Inc.** a woman-owned, SOMBWA-certified, graphic/web design and training firm located in Marion, MA celebrating it's 20th year in business, focused on empowering organizations, teams and individuals.
- **Adept at developing creative, targeted and results-driven design/digital strategies** and coaching clients (and their teams) to success.
- **Specializes in "re-facing" start-ups through established multi-million/ billion dollar corporations, government agencies and not-for-profits** affording them the edge and the angle to compete against "giants" in their industries.
- **Consults with clients to tailor marketing campaigns as well as in-house procedures** to increase productivity and sales while decreasing spending.
- **Works collaboratively with client teams** in the planning and design of inclusive, interactive and visually cohesive exhibits.
- **Authors curriculum and executes training programs** in graphic design geared toward corporate teams, training facilities and individuals.
- **Known for developing and executing innovative procedures**, streamlining work flow and creating cooperative environments to increase productivity.
- **A proven leader and seasoned instructor** teaching layout and design, corporate identity and brand development, photography, illustration, web interface design, site structure/organization and content development within the context of the industry's leading and most current software.

## EXPERIENCE

### Design Principles | Founder/President | 1997 – Present | Marion, MA

Full service graphic and web design studio specializing in brand identity development, marketing materials and collateral, exhibit planning and design, web design and development (including e-commerce and custom application programming), print and Internet marketing, e-mail and direct mail campaigns, and training in these same disciplines.

- Responsible for the day-to-day operations of Design Principles, including sales and marketing; management of employees, projects and accounts, creative direction, project management, forecasting, strategic planning, community initiatives, etc.
- Design and develop content for marketing and websites, including copy-writing, product/portraiture/service photography for inclusion. Coach and direct client teams & staff members to manage these same tasks.
- Develop curriculum. Ran, taught and marketed the Certified Graphics & Web Professional [CGWP] program at Bridgewater State University for 16 years.
- Corporate and one-on-one training in graphic design as well as in graphics-related software: such as Adobe Creative Suite, CorelDraw Suite, Microsoft Office, Photography, Photo-composition, etc.

### NOTABLE/RECENT CLIENTS/PROJECTS:

**City of New Bedford** | [newbedford-ma.gov](http://newbedford-ma.gov)  
(Massachusetts Municipal Website Award)

**Destination New Bedford/City of New Bedford Office of Tourism & Marketing** | [destinationnewbedford.org](http://destinationnewbedford.org)

**Port of New Bedford/New Bedford Harbor Development Commission** | [portofnewbedford.org](http://portofnewbedford.org) (American Association of Port Authorities “Award of Excellence for port authorities in the Western Hemisphere”) | Additionally work performed from branding, website, marketing materials, advertising, etc. was instrumental in the Port of New Bedford being named among the Top 50 North American Ports by Yachting Magazine)

**Dellbrook Construction Co./JKScanlan LLC**  
[dellbrook.com](http://dellbrook.com) | [jkscanlan.com](http://jkscanlan.com) |  
(GDUSA American Web Design Award)

**Southeastern Massachusetts Visitors Bureau**  
[visitsemass.com](http://visitsemass.com) (GDUSA American Web Design Award) |  
Agency of Record

**New Bedford Whaling Museum** | Energy & Enterprise Exhibit 2015 | Harboring Hope Exhibit 2014

### ADDITIONAL EXPERIENCE

**Billard Communications** | **Vice President & Art Director** |  
1993 – 1997 | **Sandwich, MA**  
*Communications firm providing direct mail publications, advertising, marketing and printing*

- Responsibilities Included: Art Direction & Project Management; Writing and designing direct mail publications, advertisements, brochures, newsletters, press releases, promotional flyers, developing marketing/direct mail campaigns, corporate logos, letterhead, product sourcing, etc.
- Clients included: Dunkin’ Donuts, Kentucky Fried Chicken, McDonalds, Burger King.

- **Cross Country Ski Areas Association** | **Member Services Coordinator** | 1992 – 1993 | *Non-profit organization representing member cross country ski area owners and operators throughout the US and Canada.* Wrote, edited and designed association’s literature, including: newsletters, brochures & flyers, direct mail, news releases, advertisements, membership directory, etc. Compiled and organized data, wrote and presented membership reports covering dues history, annual gross and net profit/loss to board of directors. Assisted in coordinating and running events, annual conferences.
- **Memorial Press Group** | 1991 – 1992 | **Copy Editor**

### COMMUNITY SERVICE

- **Old Colony Regional Vocational Technical High School,** Graphic Communication & Design Advisory Board Member | 2006 - present
- **Of Note: Design Principles, Inc. donates** more than \$125,000 annually in services to local non-profits, municipality-based organizations, small start-ups and educational initiatives. Some recent notable clients/projects we have gifted time and services to: City of New Bedford, Port of New Bedford, New Bedford Whaling Museum, Southeastern Massachusetts Visitor's Bureau, Bioengineering Rethink Sustainability Video (with over 125,000 views including within the White House), Plumb Library, Marion Natural History Museum, Community Connections, Inc., Community Systems, Inc., The Jonathan Rizzo Foundation, New Bedford Chamber of Commerce, Project Arts, Tabor Academy, YMCA of Cape Cod, among many others.
- Additionally, we have provided upwards of \$160,000 in scholarships in the 16 years we taught at BSU.

### EDUCATION

- **University of Massachusetts, Dartmouth**  
Graduate Studies Professional Writing | 1991 – 1992
- **University of Massachusetts, Dartmouth**  
BA – English/Writing | 1991





# DESIGN PRINCIPLES, INC.

Inspired Design. Powerful Results.

Design Principles, Inc.  
www.DesignPrinciples.com

11 Wildflower Lane  
P.O. Box 1057  
Marion, MA 02738  
phone: 508.763.1919  
fax: 508.443.3346

January 10, 2017

Christina Connett  
Curator of Collections and Exhibitions  
New Bedford Whaling Museum  
18 Johnny Cake Hill  
New Bedford, MA 02740

Dear Dr. Connett,

This letter affirms that Design Principles enjoys a strong relationship with the New Bedford Whaling Museum and has provided graphic design services for two NEH funded exhibitions, Energy & Enterprise: Industry and the City of New Bedford (2015), as well as Harboring Hope in Old Dartmouth: 1602-1827.

Design Principles supports the Museum's Panorama exhibition project and looks forward to exploring ways to work with the Whaling Museum on this project. If the exhibition receiving funding and Design Principles and the New Bedford Whaling Museum enter into a contract, this letter informs you that our non-profit consulting rate is \$[REDACTED] per hour which is a discount of up to \$[REDACTED] per hour from our for-profit rate.

I wish you the best of luck with your funding application and look forward to further communications.

All my best,

Karen Alves, President  
Design Principles, Inc.  
karen@designprinciples.com



# Budget Form

OMB No 3136-0134  
Expires 6/30/2018

Applicant Institution: *New Bedford Whaling Museum*

Project Director: *Dr. Christina Connett*

Project Grant Period: *08/01/2017-7/31/2018*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			08/01/2017-7/31/2018		01/01/20__-12/31/20__		01/01/20__-12/31/20__	
<b>1. Salaries &amp; Wages</b>								
Curator of Collections & Exhibitions, Christina Connett		10%	\$ [REDACTED]	%		%		\$ [REDACTED]
Vice President of Education and Programs, Sarah Rose		5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Director of Collections, D. Jordan Berson		10%	\$ [REDACTED]	%		%		\$ [REDACTED]
Senior Maritime Historian, Michael Dyer		10%	\$ [REDACTED]	%		%		\$ [REDACTED]
Director of Digital Initiatives, Michael Lapides		5%	\$ [REDACTED]	%		%		\$ [REDACTED]
Curator of Old Dartmouth History, Arthur Motta		5%	\$ [REDACTED]	%		%		\$ [REDACTED]
<b>2. Fringe Benefits</b>								
Curator of Collections & Exhibitions, Christina Connett		17%	\$ [REDACTED]					\$ [REDACTED]
Vice President of Education and Programs, Sarah Rose		17%	\$ [REDACTED]					\$ [REDACTED]
Director of Collections, D. Jordan Berson		17%	\$ [REDACTED]					\$ [REDACTED]
Senior Maritime Historian, Michael Dyer		17%	\$ [REDACTED]					\$ [REDACTED]
Director of Digital Initiatives, Michael Lapides		17%	\$ [REDACTED]					\$ [REDACTED]

Curator of Old Dartmouth History, Arthur Motta		17%	\$					\$
<b>3. Consultant Fees</b>								
Scholarly Advisors	6 advisors x \$500 per meeting	3 days	\$9,000					\$9,000
Exhibition Installer, TBD	\$ per hour estimate	75 hours	\$					\$
Design Principles, graphic designer	\$ per hour	75 hours	\$					\$
ConText, conservator	\$ per hour (this includes development of exhibition recommendations for Advisory Group, not actual conservation work)	75 hours	\$					\$
<b>4. Travel</b>								
Field studies	Saco Museum, Maine, 153 miles x .535 federal reimbursement rate		\$82					\$82
Project advisor travel	To New Bedford from various locations in MA, CT, and KY, mileage plus round trip flight from KY to Boston for one in person meeting	3 meetings	\$2,100					\$2,100
Travel to potential host sites	Venues along U.S. East Coast, x .535 federal reimbursement rate		\$750					\$750
<b>5. Supplies &amp; Materials</b>								
Exhibition prototypes	Frame, building materials for multiple componets		\$4,000					\$4,000
<b>6. Services</b>								

Printing and postage	sample panels, mock-up materials		\$3,000					\$3,000
<b>7. Other Costs</b>								
Survey materials			\$250					
Meetings, logistics, and meals	\$500 per meeting	3	\$1,500					\$1,500
<b>8. Total Direct Costs</b>	<b>Per Year</b>		<b>\$74,783</b>		<b>\$0</b>		<b>\$0</b>	<b>\$74,783</b>
<b>9. Total Indirect Costs</b>								
10% of direct costs	<b>Per Year</b>		\$7,478		\$0		\$0	<b>\$7,478</b>
<b>10. Total Project Costs</b>	(Direct and Indirect costs for entire project)							<b>\$82,261</b>
<b>11. Project Funding</b>	<b>a. Requested from NEH</b> Outright: \$40,000 Federal Matching Funds: \$0 <b>TOTAL REQUESTED FROM NEH: \$40,000</b>  <b>b. Cost Sharing</b> Applicant's Contributions: \$0 Third-Party Contributions: \$42,261 Project Income: \$0 Other Federal Agencies: \$0 <b>TOTAL COST SHARING: \$42,261</b>							
<b>12. Total Project Funding</b>								<b>\$82,261</b>

Total Project Costs must be equal to Total Project Funding ----> ( \$82,261 = \$82,261 ?)  
Third-Party Contributions must be  
greater than or equal to Requested Federal Matching Funds ----> ( \$42,261 ≥ \$40,000 ?)



**New Bedford Whaling Museum**  
**NEH: Division of Public Programs, Exhibition Planning Grant**  
**Bibliography**

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**New Bedford Whaling Museum****NEH Division of Public Programs, Exhibition Planning Grant****Title: A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World****Additional Information****Traveling Exhibition Format**

The traveling exhibition will feature the full Panorama. The exhibition will highlight the Panorama's massive 8' x 1,275' scale by hanging it in a serpentine or cycloramic configuration, possibly attaching it with magnets to a temporary structure. A key question of the planning grant will be to determine the best method to hang the Panorama to balance safety to the artifact and an engaging visitor experience. Hanging the Panorama vertically will allow the audience to navigate the oceans from New Bedford to the Pacific as they pass through the exhibition while maintaining its aura of spectacle and performance. The traveling exhibition will debut in New Bedford in summer 2018 and will travel to Mystic Seaport directly after (see attached letters of commitment).

**Information on public accessibility and admission:**

The Museum hosts more than 100,000 visitors per year. In 2015, more than 32,000 visitors accessed the Museum free of charge. The Museum offers regularly-scheduled free public admission opportunities to targeted underserved constituencies, and also provides free educational and community cultural programming throughout the year. The Museum is open for free one night each month from 5:00 – 9:00 p.m. In addition, it is likely that portions of the Panorama exhibition will be displayed in a public gallery that is always free to the public.

The Museum delivers 340 structured learning programs annually for approximately 12,000 children in K-12 school groups. More than half of these programs (about 6,000 children every year) are provided to schools for zero cost.

Statement of General Admissions Policies for Institution: Standard admission pricing is as follows: Regular \$17, Senior citizens \$15, Students at area colleges are free and other students are \$9, Children \$6, Children under 5 are free. The Museum has an active membership of approximately 3,000, who receive free admission.



NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill  
New Bedford  
Massachusetts 02740-6398

Tel 508 997-0046  
Fax 508 997-0018  
whalingmuseum.org

January 11, 2017

National Endowment for the Humanities  
c/o Selection Committee  
400 7<sup>th</sup> Street SW  
Washington, DC 20506

Dear Members of the NEH Selection Committee,

The New Bedford Whaling Museum commits to hosting the traveling exhibit *The First Picture Show: The Moving Panorama of a Whaling Voyage 'Round the World*, in 2018.

Sincerely,

James Russell  
President & CEO

Stephen C. White  
*President*

January 11, 2017

National Endowment for the Humanities  
400 7th Street SW  
Washington, DC 20506

Dear NEH Selection Committee,

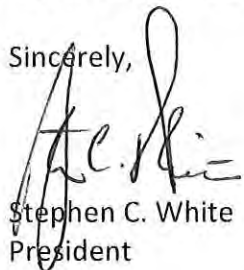
Mystic Seaport strongly supports the New Bedford Whaling Museum's application for an NEH Division of Public Programs planning grant for the upcoming Panorama exhibition. Mystic Seaport is committed to hosting the traveling Panorama exhibition after it is shown in New Bedford, MA.

The Grand Panorama of a Whaling Voyage 'Round the World is a natural fit for Mystic Seaport's mission and collection. The Panorama features the *Charles W. Morgan*, which is the last remaining wooden whaleship in the world, as well as the flagship and signature vessel of Mystic Seaport. In recent years, Mystic Seaport has focused on interpreting its whaling collection. In 2014, the Museum spearheaded the unprecedented 38<sup>th</sup> Voyage of the *Charles W. Morgan*. In 2015, the Museum opened "Voyaging in the Wake of the Whalers," a new exploration of America's historic and contemporary relationship with whales and whaling. Both of these major initiatives for the Museum received support from NEH. The Panorama exhibition is a natural extension of this work, and I am excited by the prospect of hosting it.

Mystic Seaport looks forward to working with the Whaling Museum's curatorial team to plan the exhibition. The sheer size of the Panorama will require careful planning and preparation for both the New Bedford and Mystic Seaport exhibitions. Although a challenge, it will be well worth our joint effort to introduce new audiences to the Panorama's content and themes.

Mystic Seaport strongly supports this project and recommends it for funding.

Sincerely,



Stephen C. White  
President





## CITY OF NEW BEDFORD

JONATHAN F. MITCHELL, MAYOR

January 5, 2017

National Endowment for the Humanities  
400 7th Street SW  
Washington, DC 20506

Dear NEH Selection Committee:

My administration strongly supports the New Bedford Whaling Museum's application for an NEH Division of Public Programs Planning Grant for an exhibition centered on the Grand Panorama of a *Whaling Voyage 'Round the World*.

The Panorama is one of New Bedford's most valuable cultural artifacts. The Panorama depicts New Bedford harbor in 1848-1849 at the height of the whaling industry. It interprets the busy seaport and harbor, with the whaling ships, craft boats, mariners, and workmen prominently visible. Intended for a national audience, the Panorama marketed 19<sup>th</sup> century New Bedford as a bustling city with opportunity, wealth, and prospects for a wide variety of people. The Panorama exhibition will focus on the world-wide influence of the whaling industry and New Bedford's central role in it. When New Bedford students and residents view the panorama, it will serve to instill in them a greater pride of place.

I am highly confident in the Whaling Museum's capacity to execute this project. I enjoy a strong working relationship with President & CEO James Russell and his senior leadership team and am impressed by their dedication to community education and outreach. In 2014, Museum staff and trustees led a city-wide steering committee to plan the historic return of the *Charles W. Morgan*, the world's last remaining whaleship, to New Bedford. I was impressed by the leadership, talent, and collaboration demonstrated by the Museum's staff as they executed a complex series of events for 40,000 visitors to the city over nine days. The Museum also recently opened the 20,000 square foot Wattles Jacobs Education Center, which serves more than 12,000 New Bedford students each year.

The project will have a positive benefit for New Bedford. Over the last six years, New Bedford has invested in a Director of Tourism and Marketing and a comprehensive branding strategy/website called Destination New Bedford. The Director of Tourism and Marketing is prepared to work closely with the Museum's marketing department to develop a marketing plan to draw cultural tourists to New Bedford for the exhibition. I am confident the exhibition will attract a wide audience to New Bedford during its run, benefiting the city's economy on multiple levels.

I can assure you that this project has the support of city leaders and I strongly recommend it for funding.

Sincerely,

Jon Mitchell



# United States Department of the Interior

NATIONAL PARK SERVICE  
New Bedford Whaling National Historical Park  
33 William Street  
New Bedford, Massachusetts 02740

IN REPLY REFER TO:

January 10, 2017

National Endowment for the Humanities  
400 7th Street SW  
Washington, DC 20506

Dear NEH Selection Committee,

The New Bedford Whaling National Historical Park (NBWNHP) is proud to support the New Bedford Whaling Museum's efforts to conserve and display the Grand Panorama of a Whaling Voyage 'Round the World.

The New Bedford Whaling National Historical Park has supported the conservation of the Panorama since 2014. This project represents the best example of how the Park works with our community partners. It allows for the preservation of a key object in the Whaling Museum's collection, and by conducting the work in the public view, it adds a layer of interpretation and education that is right in line with the core mission of the National Park Service. Once conservation is completed and the Panorama is exhibited, it will help us tell the story of New Bedford's 19th century global reach through its whaling industry.

The Panorama exhibition will benefit the NBWNHP by drawing additional visitors to the New Bedford Historic District who are eager to learn more about the city's history. As the exhibition travels to Mystic Seaport and beyond, I anticipate that it will continue to drive interest in and visitors to New Bedford. I look forward to working with Whaling Museum staff to explore ways to partner on this exciting exhibition concept. The National Park Service has world-renowned experience with panoramic exhibits, as evidenced by the Cyclorama at Gettysburg National Military Park. This expertise can only support the overall partnership in conservation and outreach.


I can assure you that this project has the support of the New Bedford Whaling National Park and I strongly recommend it for funding.

Sincerely,

Meghan Kish  
Superintendent, New Bedford Whaling National Historical Park



**Title: A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World**

April 2<sup>d</sup>  1849

**PURRINGTON & RUSSELL'S**  
**ORIGINAL PANORAMA**  
*April 2 — OF A — 1849*  
**WHALING VOYAGE**  
**ROUND THE WORLD.**  
**THREE MILES OF CANVASS.**

The Public is respectfully informed that the **GRAND PANORAMA** of a  
**WHALING VOYAGE ROUND THE WORLD**, painted by Messrs. PUR-  
RINGTON and RUSSELL, of New-Bedford, has been completed, after two  
years of studious labor, and will be exhibited at

**AMORY HALL, BOSTON,**  
**EVERY EVENING,**  
**And Wednesday & Saturday Afternoons, at 3 o'clock.**

**THE FOLLOWING IS A BRIEF DESCRIPTION OF THE PANORAMA.**  
SECTION 1.—City of New Bedford; Shipping; Boatswain Cutter; Seal Boats; Whale Ship on steers, getting ready  
for sailing; Merchant lug; boats and coppers; Painter's ladder; Sailing boats; Inward and outward bound coppers; New  
York and Boston; merchant; Fish Wharf; Farm house; grove of trees; coppers; whale-boat; June, outward bound.

The original handbill for *A Whaling Voyage Round the World*



Views of the Azores







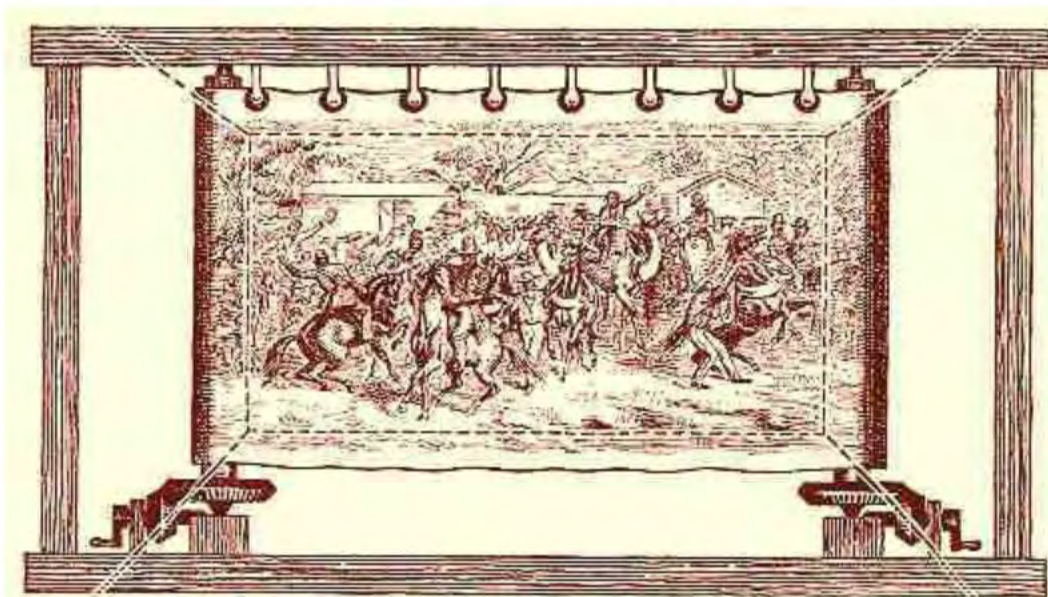
Whaling Scenes







Panorama installation at the NBWM in 1976



An artist's rendering of a mechanism to display the digital version of the Panorama